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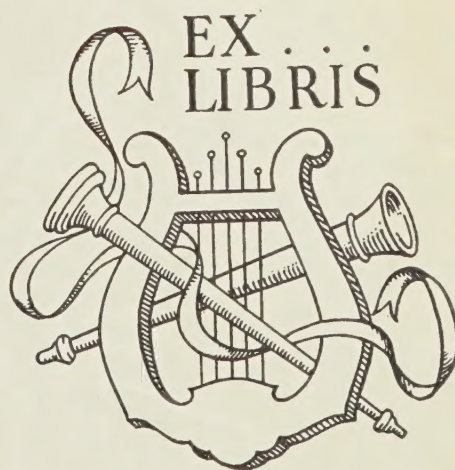
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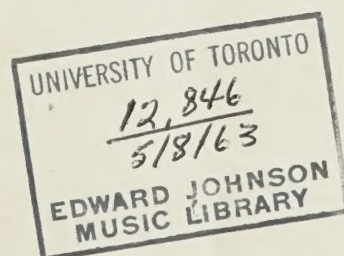
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To Miss Agnes Bracken

IF THOU WILT EASE THINE HEART

DUET for SOPRANO and ALTO

THOMAS LOVELL BEDDOES

EDITH A. BRACKEN

Andante espressivo

SOPRANO

ALTO

PIANO

mf

p

If thou wilt ease thine

If thou wilt ease thine

heart Of love and all its smart, Then

heart Of love and all its smart, Then

sleep, dear, sleep.

sleep, dear, sleep. *mf* And not a sor - row hang a - ny

p

Lie still and deep, sad

tear on thine eye lash - es, Lie still and deep, sad

p

pp

cresc.

soul, un - til the sea wave wash - es The rim o' the sun to -

cresc.

soul, un - til the sea wave wash - es The rim o' the sun to -

cresc.

mor - row, In east - ern sky.

mor - row, In east - ern sky.

p

But wilt thou cure thine heart Of love and all its

But wilt thou cure thine heart Of love and all its

f

smart, Then die, dear, die. 'Tis

smart, Then die, dear, die.

p

pp

f deep - er, *p* sweet - er, Than on a rose-bank to lie

p dream - ing With fold - ed eye. *p* And then *animato* a - mid the

And then a - mid the

cresc. beam - ing of Love's stars *cresc.* Thou'lt meet her a - mid the

cresc. beam - ing of Love's stars *cresc.* Thou'lt meet her a - mid the

beam - - ing of Love's stars, Thou'lt meet her in east - ern

beam - - ing of Love's stars, Thou'lt meet her in east - ern

f *ff*

dim. sky, in east - ern sky.

dim. sky, in east - ern sky.

p *p* *ritard.* *pp* *a tempo*

pp

VENETIAN BOAT SONG

DUET FOR SOPRANO AND ALTO

JACQUES BLUMENTHAL

Allegro giocoso

PIANO *ff*

pp *f* *rit.*

Allegretto moderato

mf *rit.*

The boat-men are call-ing The glo-ry is fall-ing The

Allegretto moderato
leggiere *mf*

Sta li!—sta-li! On me!—on me!

f *p* *a tempo* *frit.* *mf*

light breeze is shak-ing The bay—the bay, Then up and be wak-ing Già—è! già—è! In

p *a tempo* *frit.*

The bay, Then up and be wak-ing Già—è! già—è!

rit. *a tempo* *rit.*

a tempo *rit. f*

Ven - ice the gol - den, With love sto - ries old - en. In

a tempo p *rit. f*

To dream, — to dream, For theme, — for theme! In

a tempo pp leggiero

f a tempo

Ven - ice to waste life With thee, with thee, Thus true lov - ers taste life, Sta - li!

f a tempo

Ven - ice to waste life With thee, with thee, Thus true lov - ers taste life, Sta - li!

rit. a tempo f

Alternative

f 3 più lento p

Sta - li! li li

f 3 più lento

Sta - li! li li

f p più lento

Sta - li! Sta - li! Sta - li! Sta - li! sta - li! sta -

li li li

rit. molto

Vivo

Sta -

rit. molto

Vivo

li! Sta - li! Sta - li Sta -

pp *rit. molto* *pp* *f*

veloce *ff*

li! Sta Sta - li!

veloce *ff*

li! Sta Sta - li! *Vivace*

ff

ten. sf

pp *f*

Ped.

Allegretto moderato

The waves are her highways, The wa-ters her by-ways, No
 So deep,—So deep, A—sleep,—a-sleep,

p *f* *p*

Allegretto moderato

p *p*

rit. stir in the air is, No sound,—no sound! Save foot-steps of fair-ies A-round, a-round. The
 No sound! Save foot-steps of fair-ies A-round, a-round. The

p *a tempo* *f* *rit.* *a tempo* *mf*

p *a tempo* *f* *rit.* *a tempo* *mf*

a tempo

rit. *rit.*

clouds of the ha-zy fore-noon—fore-noon, Sleep o-ver the la-zy La-
 clouds of the ha-zy fore-noon—fore-noon, Sleep o-ver the la-zy La-

pp leggiero

f *rit. molto* *a tempo*

goon la- goon, A - bout us a glam-our Doth move, doth move, The

f *rit. molto* *a tempo*

goon la- goon, A - bout us a glam-our Doth move, doth move, The

f *più lento*

sense to en- a- mour of love of love!

f *più lento*

sense to en- a- mour of love of love! Sta -

p *cantabile*

la la la

p *cantabile*

li! Sta - li! Sta - li! Sta - li! Sta -

First system of the musical score. It includes three vocal staves and a piano accompaniment. The vocal parts have lyrics "la" and "li! Sta - li!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The tempo marking *rit. molto* appears above the vocal staves.

rit. molto

la la

la la

li! Sta - li! Sta - li!

rit. molto

Second system of the musical score. It includes three vocal staves and a piano accompaniment. The vocal parts have lyrics "Sta - li! Sta Sta - li!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The tempo marking *f Vivo* and *veloce* appear above the vocal staves. The piano accompaniment has a marking *8* above a triplet of eighth notes. The tempo marking *ff* appears above the piano accompaniment.

f Vivo *veloce* *ff* *tr*

Sta - li! Sta Sta - li!

f Vivo *veloce* *ff*

Sta - li! Sta Sta - li!

f Vivo *ff* *ff* *ff* *8*

THE COMING SPRING

(FRÜHLINGSWERDEN)

DELIA HELENA

C. J. BRAMBACH

Translated by ISABELLA G. PARKER

DUET for SOPRANO and ALTO

Op. 2, No 1

Allegro vivace (M.M. ♩ = 112)

PIANO

The piano introduction begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 12/8. The right hand plays a series of eighth notes, while the left hand plays a bass line. Dynamics include *p* (piano) and *f* (forte). The piece is marked *Allegro vivace* with a tempo of 112 beats per minute.

SOPRANO

ALTO

The vocal entries for Soprano and Alto are shown. The Soprano part begins with the lyrics "Hear the Spring that" and "Welch ein Früh - lings-". The Alto part begins with the lyrics "Hear the Spring — that call - eth, that" and "Welch ein Früh - - lings - ru - fen, ein". Dynamics include *p* (piano) and *cresc.* (crescendo).

The piano accompaniment continues with a treble clef and a key signature of two sharps. The right hand plays a series of eighth notes, while the left hand plays a bass line. Dynamics include *f* (forte) and *p* (piano). The vocal parts continue with the lyrics "call - eth, that call - eth" and "ru - fen, ein Ru - fen". The piano part includes a *dim.* (diminuendo) marking.

p While the earth — by an - gels robed in green — doth stand.
 um die Er - - de En - gel schu - fen grün — ein Band;

f an - gels, an - gels robed in green — doth stand.
 schu - fen, En - gel schu - fen grün — ein Band;

cresc. *f*

mf Thou-sand voi - ces mur - - - mur in the birds' song, the birds' sweet
 tau - send Klän - ge rau - - - schen zu der Vö - gel, der Vö - gel

mf Thou-sand, thousand voi - ces mur - - - mur in the birds' song, the birds' sweet
 tau - send, tau - send Klän - ge rau - - - schen zu der Vö - gel, der Vö - gel

mf

f song. — Ho - ly breath - - ing, ho - ly breath - ing air with
 Sang, — heil' - ge Win - - de, heil' - ge Win - de tau - - schen

song: — Ho - ly breath - - ing, ho - ly breath - ing air with
 Sang, — heil' - ge Win - - de, heil' - ge Win - de tau - - schen

f

voi - ces borne a - long, air with voi - - - ces borne a -
 Stim - men mit dem Klang, tau - schen Stim - - - men mit dem

long. O'er the earth, — o'er
 Klang. Ue - ber grü - - ner

long. O'er the earth, — o'er earth spreads, o'er the
 Klang. Ue - ber grü - - ner Er - de, ü - ber

earth there spreads, — spreads — a fragrance rare. Sounds, — sounds — the
 Er - de wallt, — wallt — und strömt der Duft, schallt, — schallt — das

earth there spreads, there spreads — a fragrance rare. Sounds — the
 grü - ner Er - de wallt — und strömt der Duft, schallt — das

voice of com - ing Spring through all the air, —
Früh - lings - wer - den durch — das All der Luft, —

voice of com - ing Spring through all the air, —
Früh - lings - wer - den durch — das All der Luft, —

sounds through all the air. Won-drous col - ors
durch — das All der Luft. Farb' - ge Wun - der

sounds through all the air. Won-drous col - - - ors
durch — das All der Luft. Farb' - ge Wun - - - der

grow forth from the wak - - - 'ning earth, — From the
stre - - - ben von der Er - - - de auf; — aus dem

grow forth from the wak - - - 'ning earth, — From the
stre - - - ben von der Er - - - de auf; — aus dem

cresc. *f*

dust, from the dust the love - ly flow - er - souls have
 Stau - - - be, aus dem Stau - be le - - ben Blu - men - see - - - len

dust, from the dust the love - ly flow - er - souls have
 Stau - - - be, aus dem Stau - be le - - ben Blu - men - see - - - len

birth, love - ly flow - - - er - souls have birth.
 auf, le - ben Blu - - - men - see - len auf.

birth, love - ly flow - - - er - souls have birth.
 auf, le - ben Blu - - - men - see - len auf.

From the sun a
 Von der Sonn' ein

From the sun a
 Von der Sonn' ein

CRESC. *f*

spark - - le, a spark - le through the sha - - dow shines, *ff* Earth is
 Fun - - - ken, ein Fun - - - ken durch die Schat - - ten bricht. Auf die

spark - - le, a spark - le through the sha - - dow shines, *ff* Earth is
 Fun - - - ken, ein Fun - - - ken durch die Schat - - ten bricht. Auf die

cresc. *ff*

dark - - - ened when the glo - rious sun de-clines, the
 Welt _____ ge - - sun - ken ist das Got - tes - licht, das

dark - - - ened when the glo - rious sun de-clines, the
 Welt _____ ge - - sun - ken ist das Got - tes - licht, das

rit. sun _____ de-clines.
 Got - - - tes - licht.

rit. sun _____ de-clines.
 Got - - - tes - licht.

rit. *ffp* *cresc.* *f*

Nearest and Dearest

Tuscan Folk Song

DUET.

LUIGI CARACCILO

Allegretto con brio. (♩ = 176.)

1st Voice

3d Voice

Piano.

pp *mp*

On Mon-day morn I think my love is

And yet when Tues-day comes my love is dear - er,

dear - est, On We'nesday

Then Thursday brings my dar - ling one day

too, one tri - fle, quite the mer - est,

mf con brio

near - er, Then thou art near - er, Then thou art near - er!

Then thou art near er, Then thou art near - er!

mf con brio

Ah!.....

Ah!.....

p Con brio

Now Fri-day's here, I think my love is

Yet Sa - tur - day we've vow'd shall be the one day.
sweet - - est. When Sun - day

Ah! yes my love is near - er, dear - er Sun - day!
comes we walk in all our neat - est.

mf Then thou art near - est, Then thou art dear - est!
mf Then thou art near - est, Then thou art dear - est!
mf

Ah!

Ah!

mf

p *rit. e f*

Then thou art near - est, near - - est ! Then thou art

p *rit. e f*

Then thou art near - est, near - - est ! Then thou art

p *mf* *colla voce*

dear - est, dear - - est !

dear - est, dear - - est !

a tempo *colla voce*

Red. * *Red.* * *Red.* *

ANGELUS

(L'ANGELUS)

DUET for SOPRANO and ALTO

French by ARMAND SYLVESTRE

English version by EUGENE OUDIN

C. CHAMINADE, Op. 69

Andante

MEZZO-SOPRANO

ALTO or BARITONE

PIANO

As bend - ing wea - ry o'er the fur - row, Our tir - ed
 Pen chés sur le sil - lon qui fu - me — Nos pauv - res

As bend - ing wea - ry o'er the fur - row, Our tir - ed
 Pen - chés sur le sil - lon qui fu - me — Nos pauv - res

frames no more can stand; A - far out in the ha - zy —
 corps n'en peu - vent plus; De - bout au loin - tain dans la

frames no more can stand; A - far,
 corps n'en peu - vent plus; De - bout,

dis - tance Clear - ly the An - ge - lus rings o'er the land.
 bru - me — Voi - ci que tin - te — l'an - ge - lus.

Clear - ly the An - ge - lus rings o'er the land.
 Voi - ci que tin - te — l'an - ge - lus.

keep Ped. \rightarrow *p*

pp

Ho - ly Moth - er Ma - - rie, May thy name e'er be
Sain - te Vier - ge Ma - - ri - e, Que ton nom soit bé -

pp

Ho - ly Moth - er Ma - - rie, May thy name e'er be
Sain - te Vier - ge Ma - - ri - e, Que ton nom soit bé -

sf *sf* *pp*

> p *> p*

poco più f *f largo*

blest: _____ O hear our fer - vent cry, _____ An - ge - lus Do - mi -
ni: _____ É - cou - te qui te pri - e, An - ge - lus Do - mi -

poco più f *f largo*

blest: _____ O hear our fer - vent cry, _____ An - ge - lus Do - mi -
ni: _____ É - cou - te qui te pri - e, An - ge - lus Do - mi -

ppp *più f* *f largo*

a tempo *p rit.* *a tempo* *f*

ni! _____ An - ge - lus Do - mi - - ni! _____ Wheth - er day be dawn - ing or
ni! _____ An - ge - lus Do - mi - - ni! _____ Que le jour com - mence ou s'a -

a tempo *p rit.* *a tempo* *f*

ni! _____ An - ge - lus Do - mi - - ni! _____ Wheth - er day be dawn - ing or
ni! _____ An - ge - lus Do - mi - - ni! _____ Que le jour com - mence ou s'a -

a tempo *p rit.* *L.H. a tempo* *f*

dy- - ing, — Still let us hear these strains of love, —
 chè - - ve, — Nous en - ten - drons ses chants joy - - eux, —

dy- - ing, — Still let us hear these strains of love, —
 chè - - ve, — Nous en - ten - drons ses chants joy - - eux, —

sempre f

And let our fer - vent souls re - ply - - ing, — Like grow - ing
 Com-me la se - men - - ce qui lè - - ve — Il em - -

And let our fer - vent souls re - ply - - ing, — Like grow - ing
 Com-me la se - men - - ce qui lè - - ve — Il em - -

mp dolce *p*

seed a - rise — to heav'n a - - bove. —
 por - - te — notre âme aux cieux. —

seed a - rise — to heav'n a - - bove. —
 por - - te — notre âme aux cieux. —

sf *p* *sf* *p* *sf* *p*

keep Ped.

pp

From si - lent fields and mead - ows To the blue, vault - ed sky
 Des champs pleins de si - len - ce Jus-qu'au ciel in - fi - ni

pp

From si - lent fields and mead - ows To the blue, vault - ed sky
 Des champs pleins de si - len - ce Jus-qu'au ciel in - fi - ni

pp

più f *f largo*

Rings out the hope - ful cry, An - ge - lus Do - mi -
 Ce chant d'es - poir s'é - lan - ce, An - ge - lus Do - mi -

più f *f largo*

Rings out the hope - ful cry, An - ge - lus Do - mi -
 Ce chant d'es - poir s'é - lan - ce, An - ge - lus Do - mi -

più f *f largo*

a tempo *pp rit.* *a tempo* *p*

nil An - ge - lus Do - mi - nil As
 nil An - ge - lus Do - mi - nil In - cli -

a tempo *pp rit.* *a tempo* *p*

nil An - ge - lus Do - mi - nil As
 nil An - ge - lus Do - mi - nil In - cli -

a tempo *pp rit.* *a tempo*

E.H.

here our fer-vent hearts in - clin - ing, — As low our knees in pray'r we
 nons — un ge - nou dans l'her - be, — Les — mains jointes comme au saint

here our fer-vent hearts in - clin - ing, — As low our knees in pray'r we
 nons — un ge - nou dans l'her - be, — Les — mains jointes comme au saint

p

sempre p

bend, — E'er on our heads and on the har - vest — May heav - en's
 lieu, — Comme à nos fronts que sur la ger - be — Des - cen - de

sempre p

bend, — E'er on the har - vest — May heav - en's
 lieu, — Que sur la ger - be — Des - cen - de

p

pp

mer - cy — de - - - scend! —
 la pi - tié — de — Dieu! —

mer - cy — de - - - scend! —
 la pi - tié — de — Dieu! —

sf *p* *sf* *p*

keep Ped.

ppp

And when, our la - bors end - ed, The end of life is
 Quand il fau - dra qu'on meu - re, No - tre tra - vail fi -

ppp

And when, our la - bors end - ed, The end of life is
 Quand il fau - dra qu'on meu - re, No - tre tra - vail fi -

p

cresc. *ff largo*

nigh, Still ring out to the sky, An - ge - lus Do - mi -
 ni, Ber - ce ma der - nière heu - re, An - ge - lus Do - mi -

cresc. *ff largo*

nigh, Still ring out to the sky, An - ge - lus Do - mi -
 ni, Ber - ce ma der - nière heu - re. An - ge - lus Do - mi -

f *cresc.* *ff largo*

a tempo *pp*

ni! An - ge - lus Do - mi - - ni.
 ni! An - ge - lus Do - mi - - ni.

a tempo *pp*

ni! An - ge - lus Do - mi - - ni.
 ni! An - ge - lus Do - mi - - ni.

a tempo *pp* *L.H.*

SERENADE

from
"LE ROI L'A DIT"

DUET for SOPRANO and MEZZO-SOPRANO

EDMOND GONDINET

Translated by Isabella G. Parker

LÉO DELIBES

Allegretto (♩ = 66)

PIANO

p

SOPRANO

MEZZO SOPRANO

The swal - lows hith - er wing-ing, — Their
Dé - jà les hi - ron - del - les — Rap -

The swal - lows hith - er wing-ing, — Their
Dé - jà les hi - ron - del - les — Rap -

car - ols gay are sing - ing, Their wel - come mes - sage bring-ing — With
por - tent sur leurs ai - les, Mes - sa - gè - res fi - dè - les — Tous

car - ols gay are sing - ing, Their wel - come mes - sage bring-ing — With
por - tent sur leurs ai - les, Mes - sa - gè - res fi - dè - les — Tous

sweet per-fumes of Spring. — Ah, see the swal-lows wing - ing,
 les par-fums d'a - vril. — Voi - ci les hi - ron - del - les

sweet per-fumes of Spring. — And
 les par-fums d'a - vril. — E -

Ah! — New hope is re -
 Ah! — les - poir va re -

hear their ca - rol - ling, — re -
 cou - tez leur ba - bill! — l'es -

turn - ing To youth in its prime, — Haste, o - pen the
 nai - tre aux cœurs de vingt ans; — Ou - vrez lu fi -

turn - ing To youth in its prime, —
 poir vient aux cœurs de vingt ans; —

poco rall. pp a tempo

win - dow For gay - spring - time. New
 nê - tre au gai - prin - temps. L'es -

O - pen For gay - spring - time. New hope is re -
 Ou - vrez au gai - prin - temps. Les - poir va re -

poco rall. pp a tempo

hope comes to youth in its prime, Haste, o - pen the
 poir vient aux cœurs de vingt ans; Ou - vrez la fe -

turn - ing to youth in its prime,
 nai - tre aux cœurs de vingt ans;

poco rall. pp

win - dow to gay - spring - time.
 nê - tre au gai - prin - temps.

O - pen to gay - spring - time.
 Ou - vrez au gai - prin - temps.

poco rall. pp mf

The
L'a -

The
L'a -

bee is swift - ly fly - ing — For flowers half o - pen sigh - ing, The
beil - le court, a - ler - te, — Sur la fleur entr' ou - ver - te, La

bee is swift - ly fly - ing — For flowers half o - pen sigh - ing, The
beil - le court, a - ler - te, — Sur la fleur entr' ou - ver - te, La

plain in ver - dure ly - ing, — The quiv - 'ring air is stirred. — The
plaine est dé - jà ver - te, — L'air fré - mit dans les bois, — La

plain in ver - dure ly - ing, — The quiv - 'ring air is stirred. —
plaine est dé - jà ver - te, — L'air fré - mit dans les bois, —

plain in ver - dure ly - ing, Ah! _____
 plaine est dé - jà ver - te, Ah! _____

Hear na - ture's mur-mured word, _____
 Tout mur - mure à la fois. _____

_____ New hope is re - turn - ing to youth in its
 _____ L'es - poir va re - nai - tre Aux cœurs de vingt

New hope comes to youth in its
 L'es - poir vient aux cœurs de vingt

prime, _____ Haste, o - pen the win - dow to gay spring -
 ans; _____ Ou - vrez la fe - né - tre Au gai prin -

prime, _____ O - pen to gay spring -
 ans; _____ Ou - vrez au gai prin -

poco rall. pp

a tempo

time, _____ New hope comes to youth in its
 temps, _____ L'es - poir vient aux cœurs de vingt

time, _____ New hope is re - turn - ing To youth in its
 temps, _____ L'es - poir va re - nai - tre Aux cœurs de - vingt

a tempo

poco rall. pp

prime, _____ Haste, o - pen the win - dow to gay - spring - time,
 ans, _____ Ou - vrez la fe - nê tre Au gai - prin - temps,

poco rall. pp

prime, _____ O - pen to gay - spring - time,
 ans, _____ Ou - vrez au gai - prin - temps,

poco rall. pp

rall.

To gay spring - time. _____
 Au gai prin - temps. _____

rall.

To gay spring - time. _____
 Au gai prin - temps. _____

rall.

SONG SHOULD BREATHE OF SCENTS AND FLOWERS

DUET for SOPRANO and ALTO

BARRY CORNWALL

MYLES B. FOSTER

Allegretto gracioso.

SOPRANO *mf dolce*

ALTO *mf dolce*

PIANO *Allegretto gracioso. (♩ = 120)* *mp* *p*

Song should

breathe of scents and flow-ers, Song should like a ri-ver flow;— Song should

breathe of scents and flow-ers, Song should like a ri-ver flow;— Song should

bring back scenes and hours That we loved, ah! long a-go,—

bring back scenes and hours That we loved, ah! long a-go,— Song should

f *cresc.* *f*

Song should bring back scenes and hours That we

bring back scenes and hours, scenes and

poco cresc.

dim. *p*

loved, ah, long a - go, ah! long a - go. —

hours. That we loved, — ah! long a - go. —

dim. *p*

dim. *p* *mf*

mf *dim.*

Song from ba-ser thoughts should win us; Song should charm us out of

p

woe; —

f

Song should stir the heart with - in us Like a pa-triot's friend - ly

f meno

poco maestoso

Song should stir the heart with - in us, Like a pat-riot's friend - ly
 blow, stir the heart with - in us, Like a pat - riot's friend - ly

poco maestoso

f *accel. Tempo I* *p*

blow; Song should breathe of scents and flow - ers, Song should
 blow; Song should breathe of scents and flow - ers, Song should

f *dim.* *p* *Tempo I*

like a ri - ver flow, — Song should bring back scenes and hours That we
 like a ri - ver flow, — should bring back scenes — and

p *Adagio*

loved, ah! long a - go. —
 hours That we loved, ah! long a - go. —

rall. molto al Adagio *p* *più moto* *molto rall. colla voce* *pp* *p*

Still as the Night

(Still wie die Nacht.)

DUET.

Soprano and Baritone(or Alto.)

English version by M.J. Barnett.

CARL GÖTZE.

Poco lento.

PIANO.

p

morendo

ppp

dim.

Red.

sempre Pedale

BARITONE OR ALTO.

p

Still as the night, deep as the sea, O mor-tal! e'er thy love should
 Still wie die Nacht, tief wie das Meer, O Mensch, muss dei-ne Lie-be

legato

p

SOPRANO.

mf

Still as the night, deep as the sea, O mor-tal! e'er thy love should
 Still wie die Nacht, tief wie das Meer, O Mensch, muss dei-ne Lie-be

p

be sein!

Like
Wie

be. Like clearest bells that sound with glee O
sein! Wie Glo-cken-klang so lieb und rein, O

clear-est bells that sound with glee O mor - - - tal! e'er thy
Glocken-klang so lieb und rein, O Mensch,..... muss dei - ne

mor - - - - tal! e'er thy love should be.
Mensch,..... muss dei - ne Lie - be sein!

love should be. When such the love.....thy
Lie - be sein! Wohnt sol - che Lieb'..... im

dim. morendo pp

When such the love thy heart..... possess - es,
Wohnt sol - che Lieb' im Her - - - zen dir,.....

heart..... pos-sess - es, 'Tis filled with
Her - - - zen dir,..... dann darfst du

'Tis filled with joy that Heav - en bless - - es,
dann darfst du um den Him - - mel wer - - - ben,

joy that Heav - en bless - - es,
um den Him - - mel wer - - - ben, 'Tis filled.....
dann darfst.....

poco a poco cresc.

'Tis filled with joy that Heav-en bless - - - es.
ja, um den Him-mel darfst du wer - - - - ben.

..... with joy that Heav - - en bless - - - es.
..... du um den Him - - - mel wer - - - - ben.

rall. molto.

f colla parte

p

p

With an - - gel forms e'er gli - ding
Ver - klei - - det geht ein En - gel

p

With an - - - gel forms e'er gli - ding
Ver - klei - - - det geht ein En - gel

by, Their way from bright - est re - gions bend - - ing,
her und, träumt von Se - - lig keit im Ster - - - ben,

by, Thoult dream of hap - pi - ness un - end - - ing,
her und träumt von Se - lig - keit im Ster - ben,

Of
von

of hap - pi - ness un - end - - ing,
von Se - - lig - keit im Ster - - ben,

hap - pi - ness un - end - - ing, Of
Se - - lig - keit im Ster - - ben, von

poco a poco dim. e morendo

Of hap - pi-ness un-end - ing.
von Se - lig-keit im Ster - ben!

hap - pi-ness un - end - ing.
Se - lig-keit im Ster - ben!

pp *morendo* *pp*

Still as the night,
Still wie die Nacht,

Still as the night, deep as the sea,
Still wie die Nacht, tief wie das Meer,

p *p*

deep as the sea,
tief wie das Meer,

Thy love, thy love should be,.....
muss dei - ne Lie - be sein,.....

Thy love, thy love should be,.....
muss dei - ne Lie - be sein,.....

Still as the
tief wie das

f

Still as the night, O mor-tal! e'er thy love should be, thy love,.....
 tief wie das Meer muss dei - ne Lie - - - be sein, die Lie - be, die

night,..... O mor-tal! e'er thy love should be, thy love,
 Meer..... muss dei - ne Lie - - - be sein, die Lie - be.

love, O mor - - tal! as night se - rene, thy love should be, Still as the night,
 Lie - be, O Mensch..... tief wie das Meer, still wie die Nacht, still wie die Nacht,

thy love, O mor - - tal! as night se - rene, thy love should be,
 Lie - be, O Mensch..... tief wie das Meer, still wie die Nacht,

thy love, thy love should be.
 muss dei - ne Lie - be sein.

Deep as the sea, thy love, thy love should be.
 tief wie das Meer muss dei - ne Lie - be sein.

ppp
ppp
gva. bassa

FOLK SONG

(IM VOLKSTON)

DUET for SOPRANO and ALTO

From the German of STORM
by ISABELLA G. PARKER

S. JADASSOHN, Op. 72, No 7

Allegretto tranquillo
(Leicht und gefällig, aber nicht zu schnell)
p leggiero e grazioso

SOPRANO

O I must write a let - ter, my lov - er is gone. He—
Ei - nen Brief soll ich schrei - ben, mein Schatz ist ja fern; Er—

ALTO

O I must write a let - ter, my lov - er is gone. He—
Ei - nen Brief soll ich schrei - ben, mein Schatz ist ja fern; Er—

PIANO

Allegretto tranquillo
p leggiero e grazioso

rall. *a tempo*

begged me so fond - ly for on - ly one. O I must write a let - ter, my
hat mich ge - be - ten, hätt's gar zu gern. Ei - nen Brief soll ich schrei - ben, mein

begged me so fond - ly for on - ly one. O I must write a let - ter, my
hat mich ge - be - ten, hätt's gar zu gern. Ei - nen Brief soll ich schrei - ben, mein

a tempo *rall.*

lov - er is gone. He begged me so fond - ly for on - ly one. When
 Schatz ist ja fern; Er hat mich ge - be - ten, hätt's gar zu gern. Als—

lov - er is gone. He begged me so fond - ly for on - ly one. When
 Schatz ist ja fern; Er hat mich ge - be - ten, hätt's gar zu gern. Als

p

we were to - geth - er, so mer - ry and gay, We nev - er of writ - ing had
 wir noch mit - sam - men uns lu - stig ge - macht, da ha - ben wir nim - mer an's

we were to - geth - er, so mer - ry and gay, We nev - er of writ - ing had
 wir noch mit - sam - men uns lu - stig ge - macht, da ha - ben wir nim - mer an's

poco rall. *p a tempo* *sehr*

thought, but to - day What help is a pen, ink and pa - per to me! Thou
 Schrei - ben ge - dacht. Was hilft mir nur Fe - der und Dint' und Pa - pier! Du—

p

thought, but to - day What help is a pen, ink and pa - per to me! Thou
 Schrei - ben ge - dacht. Was hilft mir nur Fe - der und Dint' und Pa - pier! Du

poco rall. *p a tempo*

ausdrucksvoll *largamente* *p* *getragen*

know-est, my true heart, thou know-est, my true heart, thou know-est, my true heart is
 weisst ja, mein Her - ze, du weisst ja, mein Her - ze, du weisst ja, mein Her - ze ist

know-est, my true heart, thou know-est, my true heart, thou know-est, my true heart is
 weisst ja, mein Her - ze, du weisst ja, mein Her - ze, du weisst ja, mein Her - ze ist

breit *p*

ev - er with thee. Thou know-est, my true heart, thou know - est. my true heart, thou
 all - zeit bei dir, du weisst ja, mein Her - ze, du weisst ja, mein Her - ze, du

ev - er with thee. Thou know-est, my true heart, thou know - est, my true heart, thou
 all - zeit bei dir, — du weisst ja, mein Her - ze, du weisst ja, mein Her - ze, du

cresc. *Lento* *dol. molt' espr. rall.*

know-est my true heart is ev - er with thee, with thee, is ev - er with thee!
 weisst ja, mein Her - ze ist all - zeit bei dir, bei dir, ist all - zeit bei dir!

know-est my true heart is ev - er with thee, — with — thee, is ev - er with thee!
 weisst ja, mein Her - ze ist all - zeit bei dir. — bei — dir, ist all - zeit bei dir!

p *p rall.*

MY WEARY HEART GIVES TOO MUCH PAIN

(MEIN HERZE THUT MIR GAR ZU WEH!)

Old German love song
translated by ISABELLA G. PARKER

DUET for SOPRANO and ALTO

S. JADASSOHN, Op. 72, No 2

Lento
(*Langsam und sehr ausdrucksvoll*)

p

SOPRANO

1. My wear - y heart gives too much pain, My wear - y heart gives
Mein Her - ze thut mir gar zu weh, mein Her - ze thut mir

2. My heart doth give me too much pain, My heart doth give me
Mein Her - ze thut mir gar zu weh, mein Her - ze thut mir

ALTO

1. My wear - y heart gives too much pain, My wear - y heart gives
Mein Her - ze thut mir gar zu weh, mein Her - ze thut mir

2. My heart doth give me too much pain, My heart doth give me
Mein Her - ze thut mir gar zu weh, mein Her - ze thut mir

Lento

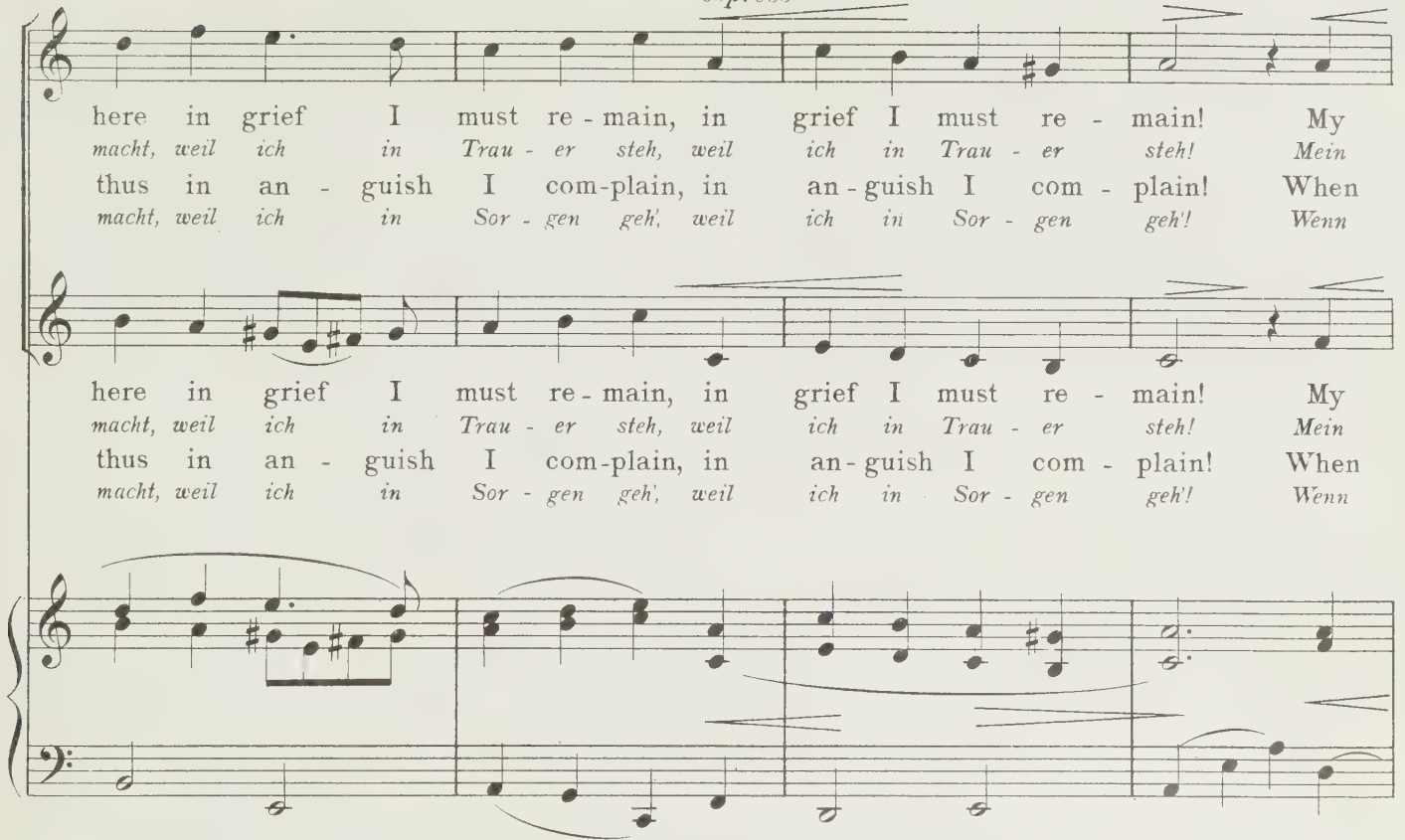
PIANO

p

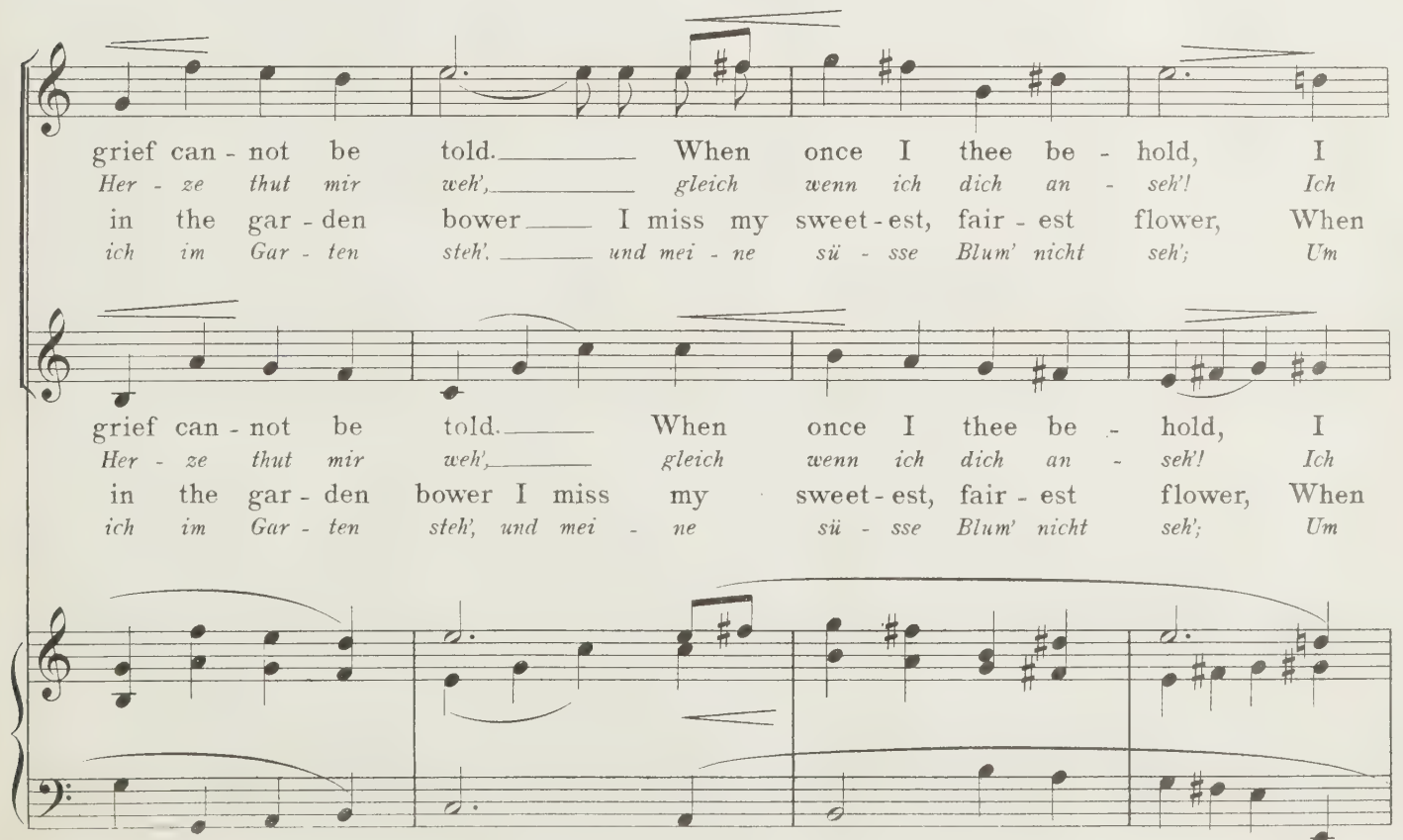
espress.

too much pain While here in grief I must re - main, While
gar zu weh, das macht, weil ich in Trau - er steh', das

too much pain While thus in an - guish I com - plain, While
gar zu weh, das macht, weil ich in Sor - gen geh', das

espress


here in grief I must re-main, in grief I must re-main! My
 macht, weil ich in Trau-er steh, weil ich in Trau-er steh! Mein
 thus in an-guish I com-plain, in an-guish I com-plain! When
 macht, weil ich in Sor-gen geh', weil ich in Sor-gen geh! Wenn



grief can-not be told. When once I thee be-hold, I
 Her-ze thut mir weh', gleich wenn ich dich an-seh! Ich
 in the gar-den bower I miss my sweet-est, fair-est flower, When
 ich im Gar-ten steh', und mei-ne sü-sse Blum' nicht seh'; Um

can - not from thee sev - er, I can - not from thee sev - er, I'll
 kann dich nim mer las - sen, ich kann dich nim - mer las - sen, das
 my white li - ly is not there, when my white li - ly is not there, My
 mei - ne wei - sse Li - li - e, um mei - ne wei - sse Li - li - e thut

can - not from thee sev - er, I can - not from thee sev - er, I'll
 kann dich nim mer las - sen, ich kann dich nim - mer las - sen, das
 my white li - ly is not there, when my white li - ly is not there, My
 mei - ne wei - sse Li - li - e, um mei - ne wei - sse Li - li - e thut

ritard.

part from thee no more, I'll part from thee no more.
 thu' ich nim - mer - mehr, das thu' ich nim - mer - mehr.
 heart gives me such pain, my heart gives me such pain!
 mir das Herz so weh, thut mir das Herz so weh.

part from thee no more, I'll part from thee no more.
 thu' ich nim - mer - mehr, das thu' ich nim - mer - mehr.
 heart gives me such pain, my heart gives me such pain!
 mir das Herz so weh, thut mir das Herz so weh.

ritard.

WERE I A BIRDLING

(WÄR' ICH EIN VÖGELEIN)

FOLKSONG

Translated by ISABELLA G. PARKER

DUET for SOPRANO and ALTO

S. JADASSOHN, Op. 72, No 1

Andantino

(Einfach und ausdrucksvoll)

SOPRANO

1. Were I a bird-ling bright Id bring with ear - ly light Greet-ing to
 1. Wä - r' ich ein Vö - ge - lein, grüsst ich im Mor - gen - schein, Lieb - chen, dich

2. Were I a lit - tle rose Sweet per-fume Id dis-close Soft-ly a -
 2. Wä - r' ich ein Rös - chen klein, wollt' ich recht duf - ten fein, ath - men um

ALTO

1. Were I a bird-ling bright Id bring with ear - ly light Greet-ing to
 1. Wä - r' ich ein Vö - ge - lein, grüsst ich im Mor - gen - schein, Lieb - chen, dich

2. Were I a lit - tle rose Sweet per-fume Id dis-close Soft-ly a -
 2. Wä - r' ich ein Rös - chen klein, wollt' ich recht duf - ten fein, ath - men um

PIANO

Andantino
p dolce

thee, Greet-ing to thee. Perch-ing up - on thy hand, I'd sing at
 schon, grüsst' ich dich schon! Si - tzend auf dei - ner Hand, säng' ich zu

round, Soft-ly a - round! Thorns should not hin - der thee, If thou wouldst
 dich, ath - men um dich! Nim - mer mich weh - ren wollt; Dörn - chen nicht

thee, Greet-ing to thee. Perch-ing up - on thy hand, I'd sing at
 schon, grüsst' ich dich schon! Si - tzend auf dei - ner Hand, säng' ich zu

round, Soft-ly a - round! Thorns should not hin - der thee, If thou wouldst
 dich, ath - men um dich! Nim - mer mich weh - ren wollt; Dörn - chen nicht

ritard.

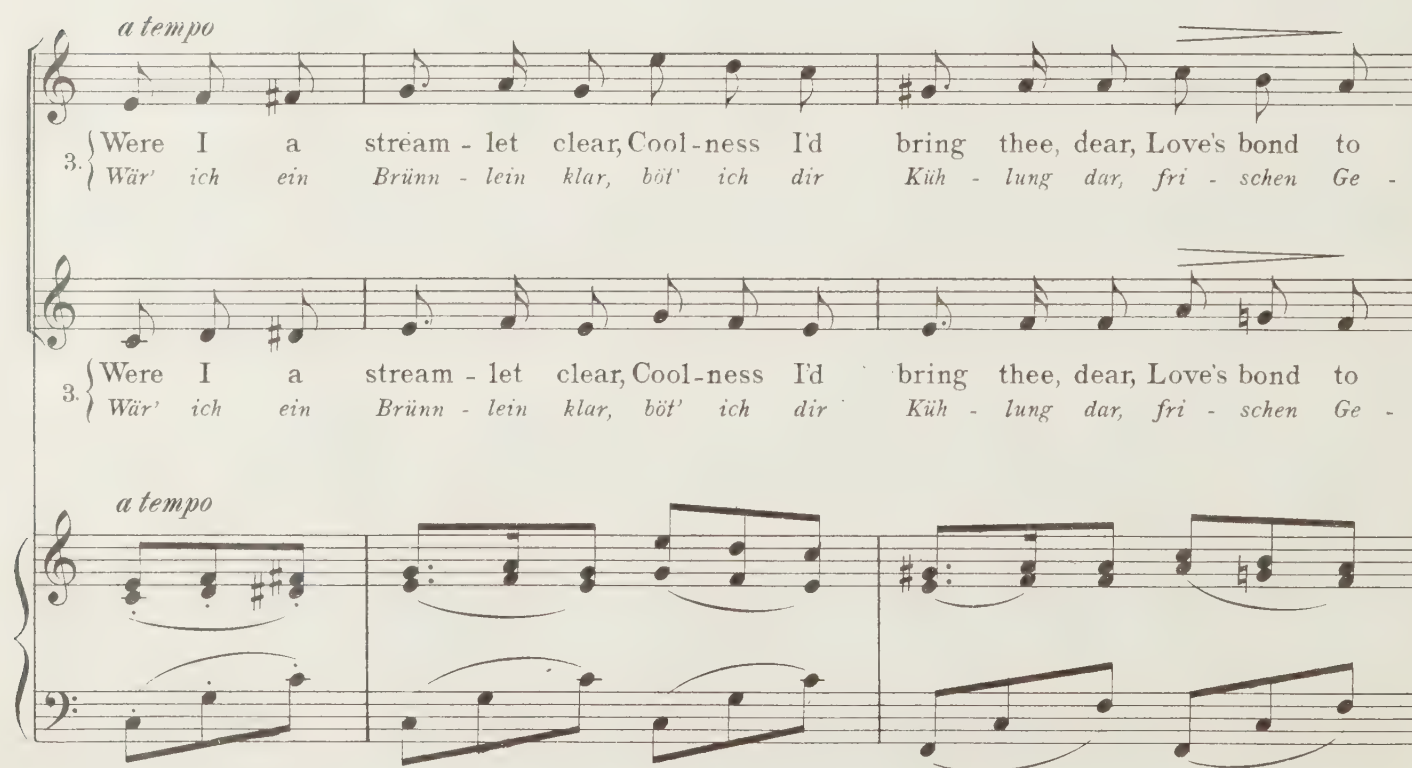


thy com-mand Love's me - lo - dy, Love's me - lo - dy.
 dir ge - wandt lieb - li - chen Ton, lieb - li - chen Ton.
 gath - er me None should be found, None should be found.
 ste - chen sollt', pflück - test du mich, pflück - test du mich.

ritard.

thy com-mand Love's me - lo - dy, Love's me - lo - dy.
 dir ge - wandt lieb - li - chen Ton, lieb - li - chen Ton.
 gath - er me None should be found, None should be found.
 ste - chen sollt', pflück - test du mich, pflück - test du mich.

a tempo



3. { Were I a stream - let clear, Cool-ness I'd bring thee, dear, Love's bond to
 Wä'r' ich ein Brünn - lein klar, böt' ich dir Küh - lung dar, fri - schen Ge -

3. { Were I a stream - let clear, Cool-ness I'd bring thee, dear, Love's bond to
 Wä'r' ich ein Brünn - lein klar, böt' ich dir Küh - lung dar, fri - schen Ge -

a tempo

bless, Love's bond to bless! O - ver thy lips I'd be Flow - ing so
 nuss, fri - schen Ge - nuss! Nah - te dein Mund sich mir, quöll' ich zur

bless, Love's bond to bless! O - ver thy lips I'd be Flow - ing so
 nuss, fri - schen Ge - nuss! Nah - te dein Mund sich mir, quöll' ich zur

rall.

sweet and free, Like a ca - ress, Like a ca - ress.
 Lip - pe dir, weich wie ein Kuss, weich wie ein Kuss.

sweet and free, Like a ca - ress, Like a ca - ress.
 Lip - pe dir, weich wie ein Kuss, weich wie ein Kuss.

rall.

LAST NIGHT

DUET for SOPRANO and ALTO

THEO. MARZIALS

(after the German of Chr. Winther)

HALFDAN KJERULF

Arranged by HEINRICH KIEHL

Andantino *p*

SOPRANO

1. Last night the night-in-gale woke

ALTO

1. Last night the

PIANO

p *dolce*

me, Last night when all was still. It sang in the

night-in-gale woke me when all was still. It sang in the gold-en

gold-en moon-light, From out the wood-land hill. I

moon-light, gold-en moon-light, From out the wood-land, wood-land hill.

dolce *p*

o - pen'd my win - dow so - gent - ly; I look'd on the dream ing

I o - pen'd my win - dow so - gent - ly, gent -

dolce

mf

dew, _____ And oh! the bird my dar - ling was sing - ing,

ly, _____ And oh! the bird my dar - ling was sing - ing,

p

colla

p sing - ing of_ you, of you.

sing - ing of_ you, of you.

voce p

p dolce

Ad. *

p

2. I think of you in the day - time, I dream of
 3. O think not I can for - get you, I could not

2. I think of you in the day-time, and
 3. O think not I can for - get you, for -

p dolce

you by night, I wake and would you were
 tho' I would, I see you in all a -

dream by night, I wake and would you were here, and
 get you, I see you in all a - round me,

dolce

here, love, And tears are blind-ing my sight. I
 round me, The stream, the night, the wood. The

would you were here, love, And tears are blind-ing, blind-ing my sight.
 all a - round me, The stream, the night, the night, the wood.

p

hear a low breath in the lime - tree, The wind is float - ing
flow-ers that slum - ber so gent - ly, The stars a - bove the

I hear a low breath in the lime - tree, in the
The flow-ers that slum - ber so gent - ly, gent -

dolce *pp* *mf* *pp*

thro', _____ And oh! the night, my dar - ling, is sigh - ing,
blue, _____ Oh! heav'n it - self, my dar - ling, is pray - ing,

tree, _____ And oh! the night, my dar - ling, is sigh - ing,
ly, _____ Oh! heav'n it - self, my dar - ling, is pray - ing,

p *colla*

p
sigh-ing for you, for you.
pray-ing for you, for you.

p
sigh-ing for you, for you.
pray-ing for you, for you.

p voce *p dolce* *Ad.*

A B S E N C E

(ENTFERNUNG)

DUET FOR SOPRANO AND ALTO

English version by
M. J. BARNETT

EDUARD LASSEN

Slow and heartfelt
Langsam, innig.

SOPRANO

ALTO

PIANO

p

Ad.

Far from thee and thy en-
Fern von dir, von dei - nem

Far from thee and thy en-
Fern von dir, von dei - nem

chant-ment. Thy soft glance no more I see, How I count the wear-y
Ku - sse, fern von dei - ner Au - gen Blick ach! wie zäh - le ich die

chant-ment. Thy soft glance no more I see, How I count the wear-y
Ku - sse, fern von dei - ner Au - gen Blick ach! wie zäh - le ich die

mo - ments. 'Till I fly a - gain to thee! 'Till my
 Stun - den, da ich kehr' zu dir zu - rück, da mein

heart on thine re - pos - ing, Si - lent rest and joy pos - sess, 'Till my
 Herz an dei-nem Her - zen ruht in - stil - ler Se - lig - keit, und kein

'Till my heart on thine re - pos - ing, Si - lent rest and joy poss -
 da mein Herz an dei-nem Her - zen ruht in stil - ler Se - lig -

Ad. * *Ad.* * *Ad.* * *Ad.* *

soul with thine re - joice - es, In that gol - den hap - pi -
 trü - gend Wünschen stört — des Au - gen - bli - ckes gold' - ne

sess, 'Till my soul with thine re - joice - es, In that gol - den hap - pi -
 keit, und kein trü - gend Wünschen stört des Au - gen - bli - ckes gold' - ne

Ad. * *Ad.* * *Ad.* *

ness. Gaze, thou moon, up-on my dear - est, Down from
Zeit. Mond, in ih - re Au - gen schau - e nie - der

ness. Gaze, thou moon, up-on my dear - est, Down from
Zeit. Mond, in ih - re Au - gen schau - e nie - der

thy blue dome a - bove, That I may in thee re - flect - ed, See the
von den blau - en Höh'n, lass mich dann in dei - nem Spie - gel mei - ner

thy blue dome a - bove, That I may in thee re - flect - ed, See the
von den blau - en Höh'n, lass mich dann in dei - nem Spie - gel mei - ner

face of my own love.
Lieb - sten Ant - litz seh'n!

face of my own love.
Lieb - sten Ant - litz seh'n!

Ad. * Ad. * Ad. * Ad. *

ACROSS THE STILL LAGOON

DUET

CLIFTON BINGHAM

HENRI LOGE

Moderato (♩ = 60)

PIANO

p e legato

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It features a series of chords and single notes, with a crescendo hairpin. The left staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth notes and rests, marked with a 'Qd.' and asterisks. The system is divided into four measures.

1st Voice.*p*

The star - ry light is fall - ing A - long the dim la -

2nd Voice.*p*

The star - ry light is fall - ing A - long the dim la -

p e sempre Qd.

The second system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of three flats and a 6/8 time signature. It features a series of chords and single notes, with a crescendo hairpin. The left staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth notes and rests, marked with a 'Qd.' and asterisks. The system is divided into four measures.

goon, — And love is soft - ly call - ing, Be - neath the ten - der
 goon, — And love is soft - ly call - ing, Be - neath the ten - der

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat major). The vocal parts begin with a long note on 'goon,' followed by a melodic line for 'And love is soft - ly call - ing, Be - neath the ten - der'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A piano dynamic marking 'p' is present at the start of the vocal lines.

moon; — O case - ment close - ly keep - ing Thy pris - 'ner fair a -
 moon; — O case - ment close - ly keep - ing Thy pris - 'ner fair a -

The second system continues the musical piece. It follows the same structure with two vocal staves and a piano accompaniment staff. The lyrics 'moon; — O case - ment close - ly keep - ing Thy pris - 'ner fair a -' are repeated. The piano accompaniment continues with its characteristic rhythmic pattern. The key signature remains B-flat major.

bove, — There is the day for sleep - ing, The night is meant for
 bove, — There is the day for sleep - ing, The night is meant for

The third system concludes the page. It features the same two vocal staves and piano accompaniment staff. The lyrics 'bove, — There is the day for sleep - ing, The night is meant for' are repeated. The piano accompaniment maintains its rhythmic consistency. The key signature remains B-flat major. A piano dynamic marking 'p' is visible at the beginning of the system.

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for a Soprano and an Alto, and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Tempo I." and the dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The piano part features a prominent arpeggiated figure in the right hand and a more active bass line in the left hand. The vocal parts enter with the lyrics "love!" and are followed by a long melodic line. The piano part includes a section marked "rit." (ritardando) and another marked "pp" (pianissimo) with a "gliss." (glissando) instruction. The score is written on five staves: two for the vocalists and three for the piano.

rit.
love! _____

rit.
love! _____

rit. *mf* *Tempo I.* *pp* (echo)

gliss. *

Musical score for the song "The Wind" from "The Little Prince". The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O whis-per, whis-per to her Sweet wind that one is". The piano accompaniment starts with a rest, followed by a series of chords and single notes. The score includes dynamic markings such as *p* (piano) and *poco animato*, and a tempo change marked *rit.* (ritardando). The score is written on five staves: a vocal staff and four piano staves. The piano part is written in a grand staff (treble and bass clef). The vocal part is written on a single staff. The lyrics are written below the vocal staff. The score is a page from a larger work, as indicated by the page number "92" in the bottom left corner.

Musical score for the vocal part of "No star in heav'n is tru-er". The score is written for a single voice part (Soprano or Alto) and includes piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo/mood is marked *poco appass.* (poco appassionato). The lyrics are: "No star in heav'n is tru-er Than I who lin-ger near; No star in heav'n is tru-er Than I who lin-ger". The score features various musical notations including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *colla voce* (in the voice).

rit.

here, — Than I who lin - ger here.

rit.

here, — Than I who lin - ger here.

rit.

a tempo *p*

pp

p *a tempo*

Ah! — Ah!

p *a tempo*

O say the night is fly - ing, The morn - ing comes too

rit.

p a tempo

p *rit.*

And love is ev - er sigh - ing, A - cross the dim la -

p *rit.*

soon, — And love is ev - er sigh - ing, A - cross the dim la -

rit.

animato e appass. e cres - cen - do poco

goon! — Ah hark! who light - ly call - eth? For - get thy stars O

animato e appass. e cres - cen - do poco

goon! — Ah hark! who call - eth? for - get O

animato e poco a . poco

a poco f ten. p rit.

night, — That voice my heart en - thrall - eth, Those eyes hold all my

a poco f ten. p rit.

night, — That voice my heart en - thrall - eth, Those eyes hold all my

cres. f ten. p colla voce

ten. poco recit.

light! — My soul thy face can see, love, Be - neath the wake - ful

ten. poco recit.

light! — My soul thy face can see, love, Be - neath the wake - ful

ten. p a tempo

moon; I come, I come, to thee, love, A - cross the still la -

moon; I come, I come, to thee, love, A - cross

goon! A - cross the still la -

the still la - goon! A - cross the still la -

goon! A - cross the still la -

goon!

goon!

molto rit. e perdosi

molto rit. e perdosi

molto rit. e perdosi

ppp

AUTUMN SONG.

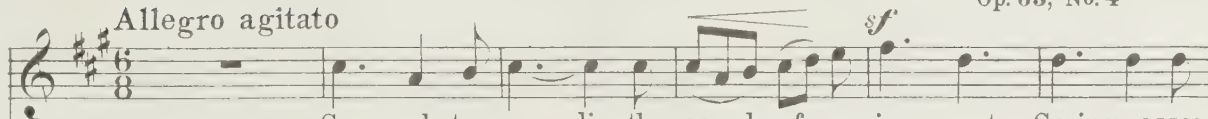
(HERBSTLIED)

KLINGEMANN

FELIX MENDELSSOHN
Op. 63, No. 4

Allegro agitato

SOPRANO I.



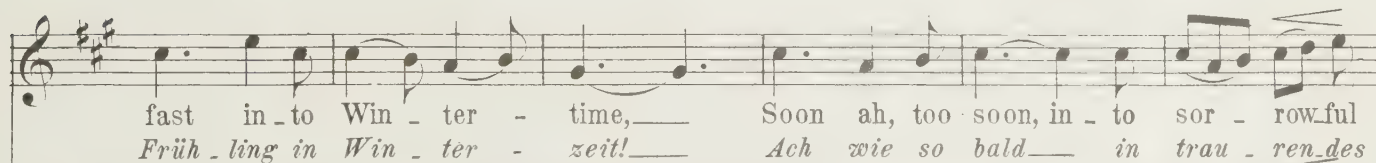
Soon, ah, too soon, die the sounds of en-joy-ment, Spring passes
 Ach wie so bald ver-hal-let der Rei-gen, wan-delt sich

SOPRANO II.

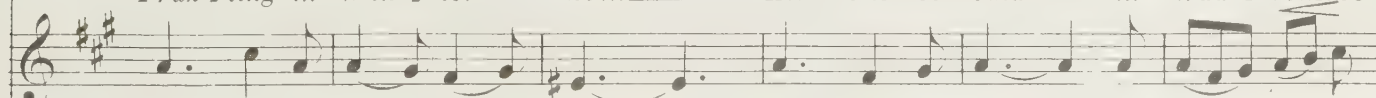


Soon, ah, too soon, die the sounds of en-joy-ment, Spring passes
 Ach wie so bald ver-hal-let der Rei-gen, wan-delt sich

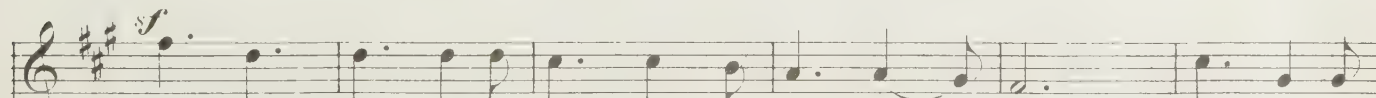
PIANO.



fast in-to Win-ter-time,—— Soon ah, too soon, in-to sor-rowful
 Früh-ling in Win-ter-zeit!—— Ach wie so bald—— in trau-ren-des



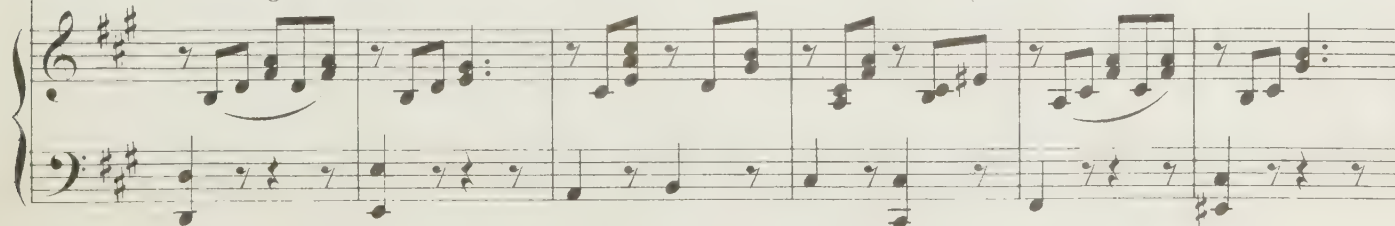
fast in-to Win-ter-time,—— Soon ah, too soon, in-to sor-rowful
 Früh-ling in Win-ter-zeit!—— Ach wie so bald—— in trau-ren-des



si-lence Change all the out-bursts of Na-ture's chime. Soon, summer
 Schweigen wan-delt sich al-te die Fröh-lich-keit! Bald sind di



si-lence Change all the out-bursts of Na-ture's chime.
 Schweigen wan-delt sich al-te die Fröh-lich-keit!



sounds, — no more shall we hear you,
 letz - ten Klän - ge ver - flo - gen

Soon, far a - way the last song - ster will
 Bald sind die letz - ten Sün - ger ge -

f Soon will the last green leaf be gone, *cres.* All will have
 Bald ist das letz - te Grün da - hin Al - le sie

bear you, *cres.* All will have
 so - gen Bald All will have
 Al - le sie

flown to their dis - tant home, All will have flown to their dis - tant
 wol - len heim - wärts ziehn Al - le sie wol - len heim - wärts

flown to their dis - tant home, All will have flown to their dis - tant
 wol - len heim - wärts ziehn Al - le sie wol - len heim - wärts

home, Soon will the last - green leaf be gone,
zieh'n, Bald ist das letz - te Grün da - hin

home, All will have
zieh'n, Al - le sie

Soon ah, too soon die the sounds of en -
Ach wie so schnell ver - hal - let der

flown to their dis - tant home, Soon ah, too soon die the sounds of en -
wol - len heim warts ziehn. Ach wie so schnell ver - hal - let der

joy - ment, Sor - rows ap - pear with sad win - ter's rime. Were ye a
Rei - gen wan - delt sich Lust in seh - nen des Leid. Wart ihr ein

joy - ment, Sor - rows ap - pear with sad win - ter's rime.
Rei - gen wan - delt sich Lust in seh - nen des Leid.

dream, Ye thoughts of af - fec - tion,
 Traum ihr Lie - bes - ge - dan - ken,

Sweet as the Spring that quick - ly
 Süß wie der Lenz und schnell ver

Sweet as the Spring that quick - ly flies?
 Süß wie der Lenz und schnell ver - weht?

flies?
 weht?

One thing re -
 Ei - nes nur

cres.

One thing re - mains un - chang'd, un - sha - ken,
 Ei - nes nur ei - nes will nim - mer wan - ken,

cres.

mains un - chang'd, un - sha - ken re - mains un - chang'd, un -
 ei - nes will nim - mer wan - ken nur ei - nes will nim - mer

cres. e rit. *f* *a tempo*

That is the long-ing that nev - er dies.
 Es ist das Seh - nen, das nim - mer ver - geht.

sha - ken: That is the long-ing that nev - er dies. Soon ah, too
 zwan - kan Es ist das Seh - nen, das nim - mer ver - geht. Ach wie so

f e rit. *p a tempo*

cres.

Soon, ah, too soon die the sounds of en -
 Ach wie so schnell ver - hal - let der

soon die the sounds of en-joy - ment.
 schnell ver - hal - let der Rei - gen,

cres.

f

joy - ment. Soon ah, too soon in - to sor - row - ful si - lence Change all the
 Rei - gen, Ach wie so bald in trau - ren - des Schweigen wan - delt sich

f

Soon ah, too soon in - to sor - row - ful si - lence Change all the
 Ach wie so bald in trau - ren - des Schweigen wan - delt sich

out - bursts of Na - ture's chime, Change all the out - bursts of Na - ture's
 al - le die Fröh - lich - keit! Wan - delt sich al - le die Fröh - lich -

out - bursts of Na - ture's chime, Change all the out - bursts of Na - ture's
 al - le die Fröh - lich - keit! Wan - delt sich al - le die Fröh - lich -

chime, Ah, soon, too soon Ah, soon, too
 keit! Ach wie so schnell, Ach wie so

chime, Ah, soon, too soon, Ah, soon, too
 keit! Ach wie so schnell, Ach wie so

soon Ah, soon, too soon.
 chnell ach wie so schnell.

soon Ah, soon, too soon.
 chnell ach wie so schnell.

GREETING

71

(GRUSS)

DUET for SOPRANO and ALTO

FELIX MENDESSOHN

Op. 63, No. 3

J. von EICHENDORFF

Teneramente, non lento

SOPRANO

ALTO

PIANO

Wher-e'er my steps may
Wo - hin ich geh' und

Wher-e'er my steps may
Wo - hin ich geh' und

wan-der, Thro' woods and mea-dows fair, I gaze with deep e - mo - tion O'er
schau-e in Feld und Wald und Thal, vom Hü - gel hin - auf die Au - e, vom

wan-der, Thro' woods and mea-dows fair, I gaze with deep e - mo - tion O'er
schau-e in Feld und Wald und Thal, vom Hü - gel hin - auf die Au - e, vom

hill — and vale and o - cean,
Berg auf-wärts weit in's Blau - e,

Greet - ing thee ev'- ry - where,
grüss' ich dich tau - send - mal

hill — and vale and o - cean,
Berg auf-wärts weit in's Blau - e,

Greet - ing thee ev'- ry -
grüss' ich dich tau - send -

sf

greet - ing thee ev' - ry - where, thee — greet-ing ev' - ry - where.
 grüss ich dich tau-send - mal, grüss' — ich dich tau - send - mal.

where, ev' - ry - where, thee — greet-ing ev' - ry - where.
 mal. tau - send - mal, grüss' — ich dich tau - send - mal.

dim. *dim.* *p*

I from the gar - den gath - er Sweet flow - ers bright and fine, And
 In mei - nen Gar - ten find' ich viel Blu - men schön und fein, viel

I from the gar - den gath - er Sweet flow - ers bright and fine, And
 In mei - nen Gar - ten find' ich viel Blu - men schön und fein, viel

p

cresc.

in - to gar-lands wind them, With pleas - ant thoughts I bind them, And
 Krän - ze wohl d'raus wind' ich, und tau - send Ge - dan - ken bind' ich, und

cresc.

in - to gar-lands wind them, With pleas - ant thoughts I bind them,
 Krän - ze wohl d'raus wind' ich, und tau - send Ge - dan - ken bind' ich,

cresc.

sf greet - ings in - ter - twine, ——— And greet - ings in - ter - twine, thou - sand
 Grü - sse mit da - rein, ——— und Grü - sse mit da - rein, tau - send

sf And greet - ings in - ter - twine, in - ter - twine, thou - sand
 und Grü - sse mit da - rein, und tau - send, tau - send

sf *dim.*

p greetings in - ter - twine. *pp* To thee I dare not
 Grü - sse mit da - rein. Dir darf ich kei - nen

p greetings in - ter - twine. *pp* To thee I dare not
 Grü - sse mit da - rein. Dir darf ich kei - nen

p *pp*

give them, E'en that might give thee pain, They
 rei - chen, du bist so hoch und schön, Sie

give them, E'en that might give thee pain, They soon — again must per - ish,
 rei - chen, du bist so hoch und schön, Sie müß - en zu bald ver - blei - chen,

cresc. *f*

soon— a—gain must per—ish, The love— I may not cher—ish,
 müß—en zu bald ver—blei—chen, die Lie—be oh—ne Glei—chen, bleibt

The love I may not cher—ish,
 die Lie—be oh—ne Glei—chen,

cresc. *f*

f *sf* *dim.*

Must in the heart re—main, Must in the heart re—main, Must—
 e—wig im Her—zen stehn, bleibt e—wig im Her—zen stehn, e—

f *dim.*

Must in the heart re—main, re—main, Must—
 bleibt e—wig im Her—zen stehn, e—wig stehn, e—

f *dim.*

cresc.

in the heart re—main, Must in the heart re—main.
 wig im Her—zen stehn; bleibt e—wig im Her—zen stehn.

in the heart re—main, Must in the heart re—main.
 wig im Her—zen stehn, bleibt e—wig im Her—zen stehn.

f *p*

ON WINGS OF MUSIC

(AUF FLÜGELN DES GESANGES)

DUET for SOPRANO and ALTO

HEINRICH HEINE

FELIX MENDELSSOHN

Arranged by HEINRICH KIEHL

Andante tranquillo

SOPRANO

1. On wings of mu - sic roam - - ing, With
 2. blue - eyed vi - o - lets ly - - - ing, Look

ALTO

1. On wings of mu - sic
 2. The blue - eyed vi - o - lets

PIANO.

pp

thee, my loved, one I glide.
 up to the stars with de - light;

Where the gay flow - ers are
 There the musk - ros - es are

roam - ing with thee I glide,
 ly - ing look up to the stars.

sf bloom - - - ing On banks by the Gan - ges' tide. *p* Oh,
 sigh - - - ing Fond se - crets, like Fays of the night. *p* The

Where the gay flow-ers are bloom - - - ing On banks by Gan - ges'
 There the musk-ro - ses are sigh - - - ing Fond se - crets, like Fays of

there in a gar-den of ro - - - ses, While moon - beams calm - ly
 light-foot - ed deer are roam - - - ing O'er crag and rock - y

tide. Oh, there in a gar-den of ro - - - ses While
 night. The light-foot - ed deer are roam - - - ing O'er

sf shine, The lo - tus flow-er un - clo - - - ses Her
 steep, While on, in dis - tance gli - - - ding The

moon - beams calm - ly shine, The flow-er un - clo - - - ses Her
 crag and rock - y steep, While in dis - tance gli - - - ding The

cres - cen - do

dim. *p* *cresc.*

eye to gaze on thine. The lo - tus flower un - clo -
 riv - er seeks the deep. While on, in dis - tance gli -

eye to gaze on thine, on thine, The lo - tus flower un -
 riv - er seeks the deep, the deep, While on in dis - tance

dim. *pp* *cresc.*

p

- ses Her eye to gaze on thine.
 - ding, The riv - er seeks the deep.

clo - - - sès Her eye to gaze on thine.
 gli - - - ding, The riv - er seeks the deep.

p *cresc.* *f*

1. 2.

2. There 3. Re -

dim. *p*

cresc.

cli - ning with thee, while night gleams Un - der the spread - ing

Re - cli - ning with thee — while night gleams Un - der the

cresc.

* ♪ * ♪ * ♪

palms; — We woo the pow - er of bright dreams, To

spread - ing palms, woo the pow'r of bright — dreams, To

cresc. *f*

shed their heav - en - ly charms, — To

shed their heav'n - ly charms, Their heav'n - ly charms, To

cresc. *f* *cresc.*

dim.

shed their heav'n - - - ly charms,

shed their heav'n - ly heav'n - ly charms.

dim.

Their heav'n - - - - - ly

To shed their heav'n - - - ly charms, their

pp * * * *

charms.

heav'n - - - - - ly charms.

pp

O wert thou in the cauld blast

(O sah ich auf der Haide)

VOLKSLIED

ROBERT BURNS

Duet for Soprano and Alto

FELIX MENDELSSOHN

Op. 63, No. 5

Andante.

Soprano

Alto

Piano. *p*

O wert thou in the
O sah' ich auf der

O wert thou in the
O sah' ich auf der

cauld blast, On yon - der lea, On yon - der lea, My plai - die to the an - gry
Hai - de dort im Stur - me dich, im Stur - me dich, mit mei - nem Man - tel vor dem

cauld blast. On yon - der lea, On yon - der lea, My plai - die to the an - gry
Hai - de dort im Stur - me dich, im Stur - me dich, mit mei - nem Man - tel vor dem

2 3

p *cresc.*

airt..... I'd shel - ter thee, I'd shel - ter thee, Or did mis - for - tune's
 Sturm..... be - schütz't' ich dich, be - schütz't' ich dich, Und kommt mit sei - nen

p *cresc.*

airt..... I'd shel - ter thee, I'd shel - ter thee, Or did mis - for - tune's
 Sturm..... be - schütz't' ich dich, be - schütz't' ich dich, Und kommt mit sei - nen

sf *p*

bit - ter storms A - round thee blow, A - round thee blow, Thy shield should be my
 Stür - men je Dir Un - glück nah, Dir Un - glück nah, dann wär' dies Herz dein

sf *p*

bit - ter storms A - round thee blow, A - round thee blow, Thy shield should be my
 Stür - men je Dir Un - glück nah, Dir Un - glück nah, dann wär' dies Herz dein

p

bo - som To share it a', To share it a'
 Zu - fluchts - ort, gern theilt' ich's ja, gern theilt' ich's ja !

p

bo - som To share it a', To share it a'
 Zu - fluchts - ort, gern theilt' ich's ja, gern theilt' ich's ja !

0 were I in the
0 wär ich in der

mf

wild - est waste, Sae black and bare. Sae black and bare, The
Wü - ste, die so braun und dürr, so braun und dürr, zum

wild - est waste, Sae black and bare. Sae black and bare, The
Wü - ste, die so braun und dürr, so braun und dürr, zum

de - sert were a par - a - dise, If thou wert there. If
Pa - ra - die - se wür - de sie, wärest du bei mir, wärest

de - sert were a par - a - dise, If thou wert there. If
Pa - ra - die - se wür - de sie, wärest du bei mir, wärest

p

cres.

thou wert there Oh were I mon - arch of the globe With
 du bei mir, Und wär' ein Kö - nig ich, und wär' die

cres.

thou wert there Oh were I mon - arch of the globe With
 du bei mir, Und wär' ein Kö - nig ich, und wär' die

p *cres.*

sf *p*

thee to reign, With thee to reign, The bright - est jew - el
 Er - de mein, die Er - de mein, Du wärst in mei - ner

sf *p*

thee to reign, With thee to reign, The bright - est jew - el
 Er - de mein, die Er - de mein, Du wärst in mei - ner

p

p

in my crown (Wad) be my Queen, (Wad) be my Queen.
 Kro - ne doch der schön - ste Stein, der schön - ste Stein.

p

in my crown Wad be my Queen, Wad be my Queen.
 Kro - ne doch der schön - ste Stein, der schön - ste Stein.

AT PARTING

(BEIM SCHEIDEN)

From the German
by Arthur Westbrook

DUET for SOPRANO and MEZZO-SOPRANO

ANTON RUBINSTEIN
Op. 48, No 6

Moderato

SOPRANO

MEZZO-SOPRANO

PIANO

p

When
Beim

How mute were our voi - ces, our
Be - redt war die Zun - ge und

sad - ly we wait - ed the mo - ment of part - ing How mute were our voi - ces, our
Schei - den im Gar - ten wir sas - sen noch lan - ge, Be - redt war die Zun - ge und

sad tears were start - ing, The trees qui - ver'd round us with —
feucht war die Wan - ge, Es beb - ten und flüs - ter - ten rings

sad tears were start - ing, The trees qui ver'd round us with —
feucht war die Wan - ge, Es beb - ten und flüs - ter - ten rings

whisp'-ring and sigh - ing, And we dream'd sweet-est dreams of days that were dy -
um — die Bäu - me, Und wir träum - ten mit ih - nen se - li - ge Träu -

whisp'-ring and sigh - ing, And we dream'd sweet-est dreams of days that were dy -
um — die Bäu - me, Und wir träum - ten mit ih - nen se - li - ge Träu -

ing.
me. The moon-beams were touch - ing with soft - est ca -
So lieb - lich um - strahl - te des Mond - lichts Ge -

ing.
me.

ress - es The light of thy face and the shade of thy
fun - kel Dein blei - ches Ge - sicht und dein lo - cki - ges

The moon - beams were touch - ing with soft - est ca -
So lieb - lich um - strahl - te des Mond - lichts Ge -

tress - es, The moon beams were touch-ing with soft-est ca - ress - es, The light of thy
 Dun - kel, So lieb - lich um - strahl - te des Mond-lichts Ge - fun - kel, Dein blei-ches Ge -

ress - es, The light of thy face and the shade of thy tress - es The light of thy
 fun - kel, dein blei-ches Ge - sicht und dein lo - cki - ges Dun - kel, Dein blei-ches Ge -

face and the shade of thy tress - es; And so in that mo-ment
 sicht und dein lo - cki - ges Dun - kel; In je - ner Mi - nu - te

face and the shade of thy tress - es; And so in that mo - ment e'er
 sicht und dein lo - cki - ges Dun - kel; In je - ner Mi - nu - te der

e'er dawn'd the sad mor - row, How full were our hearts—
 der Lieb', und des Schei - dens Ver - leb - ten wir viel—

dawn'd the sad mor - row, How full were our hearts, — how
 Lieb', und des Schei - dens Ver - leb - ten wir viel, — ver -

both of glad - ness and of sor - row,
 wie des Glü - ckes, so der Lei - den,

full were our hearts of glad - ness and of sor - row,
 leb - ten wir viel wie des Glücks so der Lei - den,

both of glad - ness and of sor - row, both of
 wie des Glü - ckes so der Lei - den, wie des

both of glad - ness and of sor - row, both of
 wie des Glücks so der Lei - den, wie des

glad - ness and of sor - row.
 Glücks, so der Lei - den!

glad - ness and of sor - row.
 Glücks, so der Lei - den!

THE ANGEL

(DER ENGEL)

German by Bodenstedt after Lermontof

Translated by
THEODORE T. BARKER

DUET for SOPRANO and ALTO

ANTON RUBINSTEIN

Op. 48, No. 1

Moderato

SOPRANO

ALTO

PIANO


p

1 (As through Heav'n an An - gel his
Es schweb - te ein En - gel den

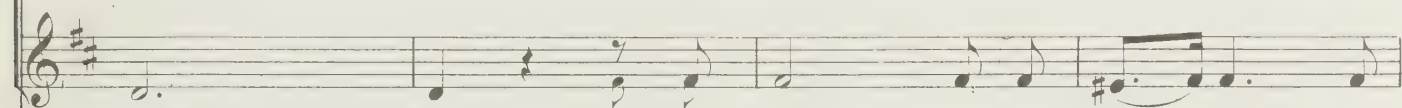
2 (The soul of an in - fant his
Er trug ei - nes Kin - des

path - way did trace, An an - them ce - les - tial he
Him - mel ent - lang und himm - li - sche Lie - der er
arms gent - ly bore To earth, full of sor - row and
See - le im Arm zur Er - de voll Thrü - nen und

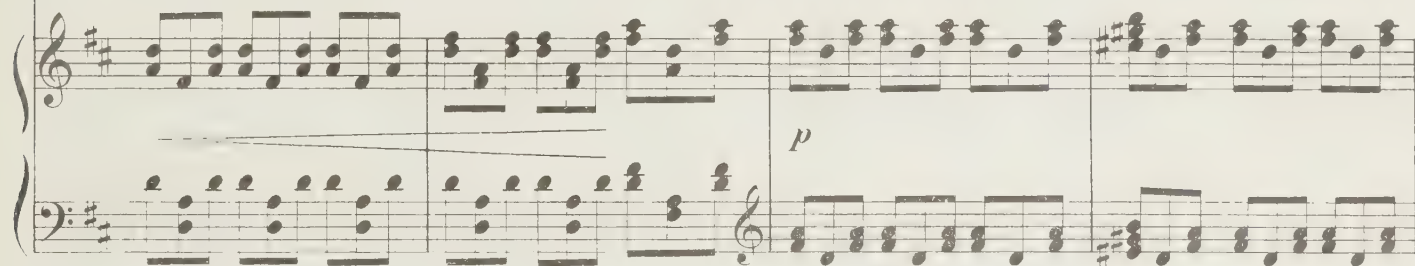
path - way did trace, An an - them ce - les - tial he
Him - mel ent - lang und himm - li - sche Lie - der er
arms gent - ly bore To earth, full of sor - row and
See - le im Arm zur Er - de voll Thrü - nen und



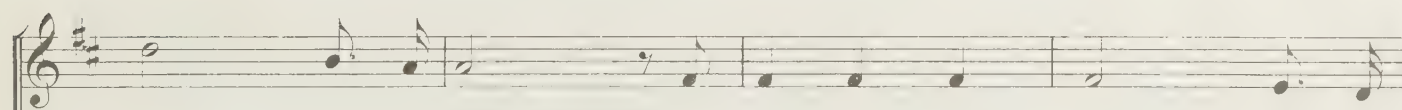
sang, _____ The moon and the bright stars re -
 sang, _____ der Mond und die Ster - ne in
 tears, _____ And his song's ho - ly im - press, un -
 Harm, _____ und es prägt sein Ge - sang un - - ver -



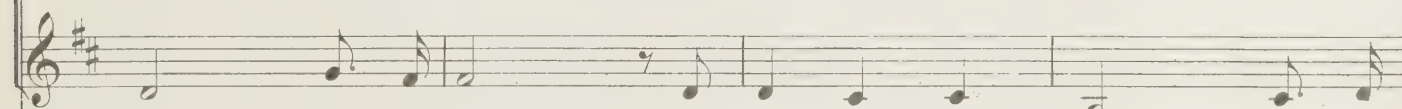
sang, _____ The moon and the bright stars re -
 sang, _____ der Mond und die Ster - ne in
 tears, _____ And his song's ho - ly im - press, un -
 Harm, _____ und es prägt sein Ge - sang un - - ver -



p



ful - - gent in space, With e - choes me - lo - - dious - ly
 leuch - - ten - den Höhn, sie lausch - ten dem heil' - - gen Ge -
 dy - - ing and pure, The soul of that in - - fant still
 gung - - lich und rein, der See - le des Kin - - des sich



ful - - gent in space, With e - choes me - lo - - dious - ly
 leuch - - ten - den Höhn, sie lausch - ten dem heil' - - gen Ge -
 dy - - ing and pure, The soul of that in - - fant still
 gung - - lich und rein, der See - le des Kin - - des sich



rang. _____ He sang of the won - ders re -
 tön. _____ Er sang von der Won - ne, dem
 wears. _____ And through all the years of his
 ein. _____ Und lan - ge wohl währ - te ihr

rang. _____ He sang _____ of the
 tön. _____ Er sang _____ von der
 wears. _____ And through _____ all the
 ein. _____ Und lan - ge wohl _____ ge wohl

cresc.

demp - tion had wrought, The ran - som of souls doom'd to
 himm - li - schen Heil das sünd - lo - sen Gei - stern zu
 long earth - ly race, Still sound - ed that song from a -
 ir - di - scher Lauf, doch wun - der - sam zog sie's hin -

won - ders Re - demp - tion had wrought, The ran - som of souls doom'd to
 Won - ne, dem himm - li - schen Heil das sünd - lo - sen Gei - stern zu
 years of his long earth - ly race, Still sound - ed that song from a -
 währ - te ihr ir - di - scher Lauf, doch wun - der - sam zog sie's hin -

die, — The glo - ry of God, tran -
 Theil, vom Ruh - me des Herrn, des
 bove, And no mor - tal mu - sic could
 auf, und nim - mer er - setzt ihr ein

die, — The glo - ry of God, tran -
 Theil, vom Ruh - me des Herrn, des
 bove, And no mor - tal mu - sic could
 auf, und nim - mer er - setzt ihr ein

f

scend - ing all thought, The good
 Ew' - gen, er - klang sein wei
 ev - er ef - face That first
 ird' - scher Ge - sang den er

scend - ing all thought, The par - d'ning
 Ew' - gen, er - klang sein wei - he
 ev - er ef - face That first sweet
 ird' - scher Ge - sang den er

p

ness and love from on
 he - voll, keh - rer Ge
 ho - ly an - them of
 sten, den hei - li - gen

love sent from on
 voll, keh - rer Ge
 song of heav'n ly
 sten, den hei - li - gen

high.
 sang.
 love.
 Klang.

high.
 sang.
 love.
 Klang.

8

WANDERER'S NIGHT SONG

(WANDERERS NACHTLIED)

German by von Lermontof
Translated and adapted by
THEODORE T. BARKER

DUET FOR SOPRANO AND ALTO

ANTON RUBINSTEIN
Op. 48, No. 5

Moderato.

SOPR.

ALTO

PIANO

Moderato.

Red. *

p

On the night-clad mountains Naught the si-lence breaks,
Al-ler Ber-ge Gi-pfel ruh'n in dun-kler Nacht,

In the lof-ty tree-tops Not a bird-ling wakes; O'er each trembling leaf - - let
al-ler Bäu-me Wi-pfel ruh'n, kein Vög-lein wacht; rauscht kein Blatt im Wal - - de

Rest its man - tle throws, Soon, oh wea - ry wan - d'rer Thou shalt find re - pose.
 ü - ber - all ist Ruh', - war - te, Waudrer, bal - de, bal - de ruh'st auch du.

On the night-clad moun - tains, Naught the
 Al - ler Ber - ge Gi - pfel ruh'n in

On the night-clad moun - tains,
 Al - ler Ber - ge Gi - pfel

si - lence breaks, In the lof - ty tree - tops
 dü - kler Nacht, al - ler Bäu - me Wi - pfel

Naught the si - lence breaks, In the tree-tops calm and
 ruh'n in dü - kler Nacht, al - ler Bäu - me Wi - pfel

Not a bird - - ling wakes, O'er each trem - bling
 ruh'n, kein Vög - - lein wacht; rauscht kein Blatt im

still no bird-ling wakes, O'er each
 ruh'n, kein Vöglein wacht; rauscht kein

cres.

leaf - - let Rest its man - tle throws.
 Wal - - de ü - ber - all ist Ruh',

trem - bling leaf - let Rest its man - - tle throws.
 Blatt im Wal - de ü - ber - all ist Ruh',

Soon, oh! wea - ry wan - - d'rer, Thou shalt find re - -
 war - - te, Wand - - rer, bal - - - de, bal - - de ruh'st auch

Soon, oh! wea - - ry wan - - - d'rer, Thou shalt find re -
 war - te, Wand - - - rer, bal - - - de, bal - de ruh'st auch

mf *p*

pose, Soon, oh! wea - ry wan - - d'rer,
 du, war - te, Wand - rer, bal - - de,

pose, Soon, oh! wea - - ry wan - - d'rer,
 du, war - - te, Wand - - rer, bal - - de,

Thou shalt find..... re - - pose!
 bal - - de ruh'st..... auch du!

Thou shalt find re - - pose!
 bal - de ruh'st auch du!

SAILING AWAY

DUET for SOPRANO and ALTO

E. S. H. B.

HENRY SMART

Allegro moderato

PIANO

The piano introduction is in 6/8 time, key of B-flat major. The right hand features a melody of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic and includes a 'Ped.' (pedal) instruction with a star symbol.

SOPRANO

p

ALTO

p

Gay, hope - ful and

Gay, hope - ful and

The piano accompaniment continues with a flowing eighth-note pattern in both hands. The right hand has some chords and eighth-note runs, while the left hand maintains the steady accompaniment. A piano (*p*) dynamic is indicated.

brave, — We trust to the wave, And — launch —

brave, — We trust to the wave, And launch —

This section contains the vocal entries for the Soprano and Alto parts, each with the lyrics 'brave, — We trust to the wave, And — launch —'. The piano accompaniment continues with eighth-note patterns. Crescendo (*cresc.*) markings are present above the vocal staves and below the piano staff.

— our frail bark on the tide, — With strong hand to

— our frail bark on the tide, — With strong hand to

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics: "— our frail bark on the tide, — With strong hand to". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D minor).

steer, — And — sweet voice to cheer, We — float — out of

steer, — And — sweet voice to cheer, We float — out of

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics: "steer, — And — sweet voice to cheer, We — float — out of". The piano accompaniment continues with a similar melodic and harmonic structure. Dynamics include *f* (forte) and *f* with an accent (>).

port — side by side, — We float, — we float out of

port — side by side, — We float, — we float out of

The third system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics: "port — side by side, — We float, — we float out of". The piano accompaniment continues with a similar melodic and harmonic structure. Dynamics include *cresc.* (crescendo) and *f* (forte).

port side by side. On - ward,

port side by side. On - ward,

Pia.

on - ward, mar - i - ners we, Sail - ing a -

on - ward, mar - i - ners we, Sail - ing a -

cresc.

way o - ver life's broad sea.

way o - ver life's broad sea.

f *poco rit.* *colla voce* *a tempo*

Piano introduction in B-flat major, 4/4 time. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The piece ends with a piano (*p*) dynamic marking.

p Though clouds must a - rise In hap - pi - est skies, And each *cresc.*

p Though clouds must a - rise In hap - pi - est skies, And each *cresc.*

Piano accompaniment for the first vocal line. The right hand plays a steady eighth-note accompaniment, while the left hand plays a steady eighth-note accompaniment. The piece ends with a piano (*p*) dynamic marking.

bark en-coun-ter rough weath - er; We'll

bark en-coun-ter rough weath - er; We'll

Piano accompaniment for the second vocal line. The right hand plays a steady eighth-note accompaniment, while the left hand plays a steady eighth-note accompaniment. The piece ends with a piano (*p*) dynamic marking.

cheer - ful - ly bide — What - ev - er be - tide, Still —

cheer - ful - ly bide — What - ev - er be - tide, Still

cling - ing the clos - er to - geth - er, to - geth - er, Still

cling - ing the clos - er to - geth - er, to - geth - er, Still

cling - ing the clos - er to - geth - er.

cling - ing the clos - er to - geth - er.

p

On - ward, on - ward, mar - i-ners we.

On - ward, on - ward, mar - i-ners we.

p

Ad.

cresc. *f* *poco rit.*

Sail - ing a - way o - ver life's broad sea.

cresc. *f* *poco rit.*

Sail - ing a - way o - ver life's broad sea.

cresc. *f* *colla voce* *a tempo*

p *ritard.*

pp

WHEN THE SHADOW IS PASSING

DUET for SOPRANO and ALTO

FREDERICK ENOCH

HENRY SMART

Allegretto moderato

VOICE

PIANO

SOPRANO

How sweet when the sha - dow is

pass ing. And fair shines the rain - bow on high; The

stream - lets in beau - ty are glass - - ing The sun - light that flows from the

sky.

ALTO

When the hill and the grove and the mea - dow A -

wa - ken so fresh and so fair, That they seem to have caught from the

ritard.

sha - dow A joy, a joy that be - fore was not

colla voce

How sweet when the sha - dow is pass - ing, And
there. How sweet when the sha - dow is pass - ing, And

fair shines the rain-bow on high, The stream-lets in beau - ty are
fair shines the rain-bow on high, The stream-lets are

glass - ing The sun - light that flows, that flows from the sky,
glass - ing The sun - light that flows, that flows from the sky, from the

ritard.

from the sky, from the sky, The sun-light that flows from the

ritard.

sky, from the sky, The sun-light that flows from the

sky.

sky.

SOPRANO

How sweet when the sha - dow is

pass - ing. That dims all the heart for a - while, And

life as it flows on is glass - ing The sun - shine whose light is a

smile

ALTO

And the fu - ture our hope is di - vin - ing, Still

bright - er in beau - ty will seem, When the

ritard.

hearts that we che - rish are shin - ing In light,— in light from the same hap - py

colla voce

How sweet when the sha - dow is pass - ing, And

beam. How sweet when the sha - dow is pass - ing, And

fair shines the rain - bow on high, And life as it flows on is

fair shines the rain - bow on high, And life it is

glass - ing The sun - light that flows, that flows from the sky,

glass - ing The sun - light that flows, that flows from the sky, from the

The first system of the musical score. It consists of three staves. The top two staves are vocal staves in B-flat major (two flats). The bottom staff is a piano accompaniment. The lyrics are: "glass - ing The sun - light that flows, that flows from the sky," on the first line, and "glass - ing The sun - light that flows, that flows from the sky, from the" on the second line.

from the sky, from the sky, The sun - light that flows from the

sky, from the sky, The sun - light that flows from the

The second system of the musical score. It consists of three staves. The top two staves are vocal staves in B-flat major. The bottom staff is a piano accompaniment. The lyrics are: "from the sky, from the sky, The sun - light that flows from the" on the first line, and "sky, from the sky, The sun - light that flows from the" on the second line. The word "ritard." is written above the final notes of the vocal staves.

sky.

sky.

The third system of the musical score. It consists of three staves. The top two staves are vocal staves in B-flat major. The bottom staff is a piano accompaniment. The lyrics are: "sky." on the first line, and "sky." on the second line. The system concludes with a double bar line.

GAY LITTLE BIRD IN THE FOREST

(VÖGLEIN IM WALDE)

DUET for SOPRANO and ALTO

DELIA HELENA

Translated by ISABELLA G. PARKER

MAX STANGE, Op. 54, N^o 3

Allegretto

SOPRANO

ALTO

PIANO

Allegretto

p cresc.

Mit Verschiebung

p

Ed

*

mf

1. { Gay lit - tle bird in the for - est, Art thou,
Lu - sti - ges Vög - lein im Wal - de, freust dich,

2. { Mer - ry the heart in thy bos - om, Sing thou,
Freu - di - ges Herz in der Brust dir, singst du,

mf

1. { Gay lit - tle bird in the for - est, Art - thou,
Lu - sti - ges Vög - lein im Wal - de, freust dich,

2. { Mer - ry the heart in thy bos - om, Sing thou,
Freu - di - ges Herz in der Brust dir, singst du,

p

tr

art thou so glad for the spring? art thou so glad for the spring?
freust dich des Früh-lings so sehr, *freust dich des Früh-lings so sehr,*
sing thou with pur-est de - light, sing thou with pur-est de - light,
sings du vom Glück oh - ne End', *singst du vom Glück oh - ne End',*

La * *La* * *La* *

Thou know - est naught of the fu - ture, Soon time sad
Wohl dir du weisst nicht wie bal - de al - les ver-
Thou canst not see the day com - ing, When all thy
Weisst nicht, wie nah der Ver - lust dir, der von den

Thou know - est
Wohl dir du
Thou canst not
Weisst nicht, wie

p *La* *La* *La*

chan - ges must bring, — Thou know - est naught of the fu - ture,
 blüht - ist um - her, — wohl dir du weisst nicht wie bal - de
 joy shall take flight, — Thou canst not see the day com - ing
 Glü - cke dich trennt, — weisst nicht, wie nah der Ver - lust dir,

naught of the fu - ture, Soon time sad chan - ges must bring, —
 weisst nicht wie bal - de al - les ver - blüht ist um - her, —
 see the day com - ing When all thy joy shall take flight, —
 nah der Ver - lust dir, der von dem Glü - cke dich trennt, —

2da *

Soon time sad chan - ges must bring. —
 al - les ver - blüht ist um - her. —
 When all thy joy shall take flight. —
 der von dem Glü - cke dich trennt. —

Soon time sad chan - ges must bring. —
 al - les ver - blüht ist um - her. —
 When all thy joy shall take flight. —
 der von dem Glü - cke dich trennt. —

cresc.
2da *2da* *2da*

p

Fly thou here! flut - ter there! Glad is thy heart for to -
Flie - ge her, flat - tre hin, Vög - lein hat fröh - li - chen

p

Fly thou here! flut - ter there! Glad is thy heart for to -
Flie - ge her, flat - tre hin, Vög - lein hat fröh - li - chen

tr

Ad. *

f

day, Fly thou here, flut - ter there! Glad is thy
Sinn, flie - ge her, flat - tre hin, Vög - lein hat

f

day, Fly thou here, flut - ter there! Glad is thy
Sinn, flie - ge her, flat - tre hin, Vög - lein hat

tr

heart for to - day. 1. 2.
fröh - li - chen Sinn.

heart for to - day. 1. 2.
fröh - li - chen Sinn.

1. *tr* 2. *tr*

Ad. *Ad.* * *Ad.* *

SUNSET

HAROLD BOULTON

A. GORING THOMAS

Allegretto con grazia

PIANO

The musical score is written for piano and voice. The piano introduction is in 6/8 time, key of B-flat major, and marked *Allegretto con grazia*. The piano part consists of a series of chords and single notes in the right hand, and a more active bass line in the left hand. The vocal melody is in the same key and time, with lyrics in English. The lyrics are: "Blow, gen - tle wind, o'er wood and field, It is the sun - set hour; wood and field, It is the sun - set". The piano part continues throughout the vocal melody, providing harmonic support.

Blow, gen - tle wind, o'er wood and field,

Blow, gen - tle wind, o'er

It is the sun - set hour;

wood and field, It is the sun - set

cres.

Let leaf and flow'r With kiss - es of sweet dew be seal'd,
 hour; Let leaf and flow'r, leaf and flow'r With

cres.

With kiss - es of sweet dew be seal'd,
cres
 kiss - es, kiss - es of sweet dew be seal'd, And close

rit

And close in slum_ber light, And say good
 in slum_ber light, And say good night good
colla voce

night. Pass, roy - al sun to - ward the

night.

p

a tempo

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics 'night.' and 'Pass, roy - al sun to - ward the'. The piano accompaniment begins with a piano (*p*) dynamic and a tempo marking *a tempo*. The second system continues the vocal lines with 'night.' and has empty staves for the piano accompaniment.

west, _____ Pass _____ roy - al

Pass, roy - al sun to - ward the west; Be - side your pal - ace gate _____

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The vocal staves have lyrics 'west, _____ Pass _____ roy - al' and 'Pass, roy - al sun to - ward the west; Be - side your pal - ace gate _____'. The piano accompaniment continues with chords and moving lines. The fourth system continues the vocal lines with empty staves for the piano accompaniment.

sun; The vas - sal clouds _____ shall ush - er you to rest,

— In daz - zling state The vas - sal clouds _____ shall ush - er you to

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The vocal staves have lyrics 'sun; The vas - sal clouds _____ shall ush - er you to rest,' and '— In daz - zling state The vas - sal clouds _____ shall ush - er you to'. The piano accompaniment continues with chords and moving lines. The sixth system continues the vocal lines with empty staves for the piano accompaniment.

cres.
The vas - sal clouds — shall ush - er you to rest, —

rest, — The clouds shall ush - er you to rest, — *dim.* Un - til —

cres. *dim.*

dim.
Un - til — the dark - ness hide them quite, And

— the dark - ness hide — them quite. And say, good —

rit.
say — good night. Peer lit - tle

night — good night.

p
colla voce *a tempo*

stars from out the blue, _____

Peer lit - tle stars _____ from out _____ the

poco rit. *a tempo*

Your shep-herd pale _____ the moon Will shine out soon, _____ will

poco rit. *a tempo*

blue, Your shep - herd pale _____ the moon _____ Will

cres.

shine _____ in si - lent vi - gil o - ver you, will

shine out soon, _____ will shine out soon in si - lent

cres.

shine _____ in si - lent vi - gil o - ver you, *p* The while _____

vi - gil o - ver you, *p* The while _____ you

_____ you wink and peep, as half a - sleep. *dim.* The while _____

wink _____ and peep, _____ as half a - sleep, _____

_____ you wink and peep, as half a - sleep; Such qui - et _____

_____ you wink and peep, Such qui - et dreams _____ your

dreams your drow - sy eyes in - vite, *p* E'en rest - less mor - tals nod,

drow - - sy eyes in - vite, *p* E'en rest - less mor - tals nod,

nod, nod and say good night;

nod, nod and say good night; good

good night, good night.

night, good night.

colla voce *pp*

Published also for
 Solo voice, High or Medium Key
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 Men's voices O. D. Co's. Octavo Edition No. 11,763
 Piano-Four Hands

C A R M E Ñ A

WALTZ

DUET for SOPRANO and ALTO

ELLIS WALTON

H. LANE WILSON

Con brio

SOPRANO

ALTO

PIANO

ff *sf* *sf*

mf

Moderato

mf

Dance and

Dance and

song — make glad — the night.

song — make glad — the night.

Hark! the cas - ta - nets are sound - - - ing

Hark! the cas - ta - nets are sound - - - ing

The first system contains six measures. The vocal parts (Soprano and Alto) have lyrics. The piano accompaniment features chords in the right hand and a melodic line in the left hand. The key signature has three flats, and the time signature is common time. The lyrics are "Hark! the cas - ta - nets are sound - - - ing". The word "Hark!" is on the first measure, and "the cas - ta - nets are sound - - - ing" spans the remaining five measures. The piano part has a melodic line in the left hand and chords in the right hand.

light, Come, ah, come! Ah!

light, Come, ah, come!

The second system contains six measures. The vocal parts have lyrics. The piano accompaniment features chords in the right hand and a melodic line in the left hand. The key signature has three flats, and the time signature is common time. The lyrics are "light, Come, ah, come! Ah!". The word "light," is on the first measure, and "Come, ah, come! Ah!" spans the remaining five measures. The piano part has a melodic line in the left hand and chords in the right hand. Dynamics include *f* (forte) and *p* (piano).

Come, ah,

Ah!

The third system contains six measures. The vocal parts have lyrics. The piano accompaniment features chords in the right hand and a melodic line in the left hand. The key signature has three flats, and the time signature is common time. The lyrics are "Come, ah, Ah!". The word "Come, ah," is on the first measure, and "Ah!" spans the remaining five measures. The piano part has a melodic line in the left hand and chords in the right hand. Dynamics include *f* (forte) and *pp* (pianissimo).

come! Ah! _____

cresc. -

This system contains the first system of the musical score. It features two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves have lyrics 'come!' and 'Ah! _____'. The piano part begins with a series of chords and includes a 'cresc. -' marking.

Love, I watch _____ the scene _____ so

Love, I watch _____ the scene _____ so

rit.

rit.

f un poco rit.

This system contains the second system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics 'Love, I watch _____ the scene _____ so'. The piano part includes a 'rit.' marking and a 'f un poco rit.' marking.

bright. _____ Ah! now _____ rings a

bright. _____ Ah! now _____ rings a

Tempo animato

f *mf*

ff

This system contains the third system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics 'bright. _____ Ah! now _____ rings a'. The piano part includes a 'Tempo animato' marking and dynamic markings 'f', 'mf', and 'ff'.

voice I know from ev' - ry voice a - part, Thro' the

voice I know from ev' - ry voice a - part, Thro' the

o - range grove he has - tens, He is com-ing, oh! my

o - range grove he has - tens, He is com-ing, oh! my

cresc.

heart! Ah! now rings a voice I know from

heart! Ah! now rings a voice I know from

ff

ev - 'ry voice — a - part, Thro' the o - range grove he

ev - 'ry voice — a - part, Thro' the o - range grove he

has - tens — He is com - ing, oh! my heart! —

has - tens — He is com - ing, oh! my heart! Ah! —

ten

ten

ff

mid the throng man - y, man-y are fair,

pp tranquillo

Bright ————— flow - 'rets twine in ra - ven

rall. hair, ————— *pp* Dark eyes spar - kle and gloom

rall. *pp a tempo*

a piacere Soft lips breathe ten - der sighs Shall I

colla voce

poco rit. fair - est seem in his eyes? —————

poco rit.

SOPRANO

First system of the musical score. The Soprano part consists of six measures of whole rests. The Piano accompaniment is in the left hand, featuring chords and moving lines. The dynamic marking *ff* and tempo marking *a tempo* are present.

Second system of the musical score. The Soprano part has six measures of whole rests, with the word "Ah!" written below the first measure. The Piano accompaniment continues with chords and moving lines. The dynamic marking *ff* is present.

Third system of the musical score. The Soprano part has six measures of whole rests, with the lyrics "Joy! ah, joy! he comes" written below. The Piano accompaniment continues with chords and moving lines. The dynamic marking *ff* and tempo marking *più molto accel.* are present.

Fourth system of the musical score. The Soprano part has six measures of whole rests, with the lyrics "to me!" written below. The Piano accompaniment continues with chords and moving lines. The dynamic marking *ff* and tempo marking *molto animato* are present. The system concludes with a double bar line.

ff

Hark! now rings the mu - sic — While the sil - ver moon - beams shine,

ff

Hark! now rings the mu - sic — While the sil - ver moon - beams shine,

In the dance, love, — and for ev - er I am thine, on - ly

In the dance, love, — and for ev - er I am thine, on - ly

thine, — Hark! now — rings the mu - sic While the sil - ver

thine, — Hark! now — rings the mu - sic While the sil - ver

ff

f

accel.

moon - beams shine, In the dance, love, and for ev - er I am

moon - beams shine, In the dance, love, and for ev er I am

thine, on - ly thine, I am thine, Ah! I am

thine, on - ly thine, I am thine, Ah! I am

sf accel. cresc. *ff*

thine.

thine.

Presto. *ff* *ff*

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